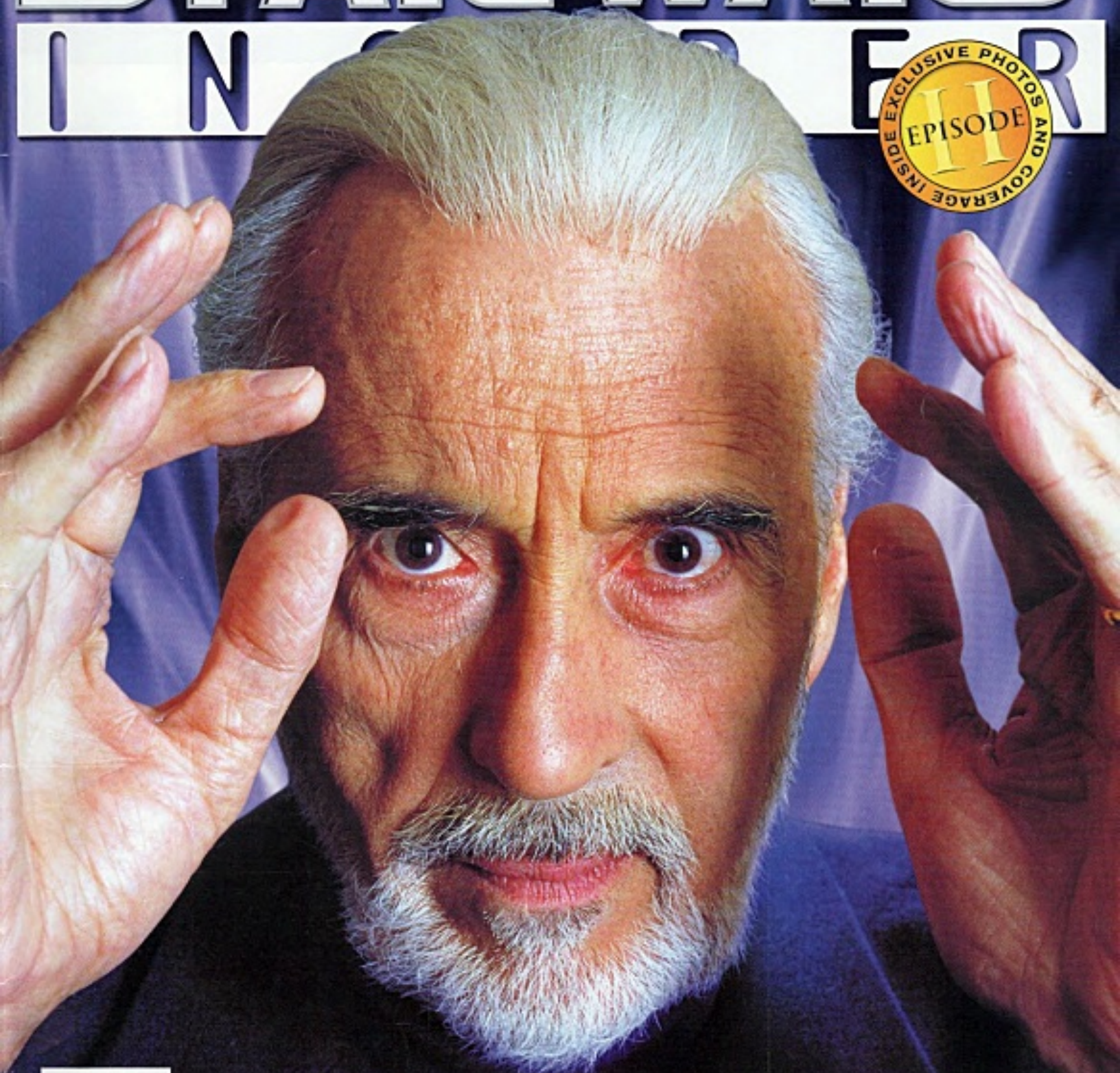


Remembering Alec Guinness | Harrison Ford | Samuel L. Jackson

STAR WARS

II



CHRISTOPHER LEE

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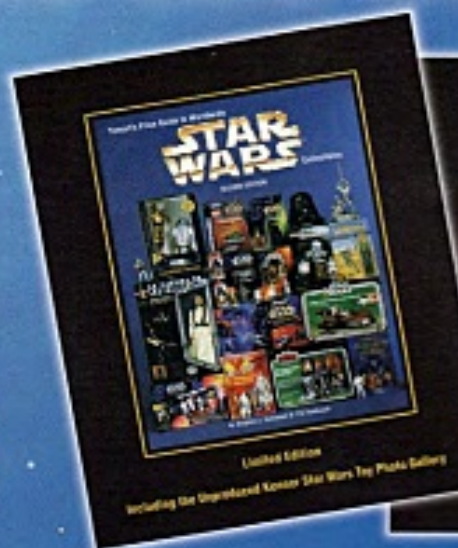
EPISODE I

ADVENTURE GAME

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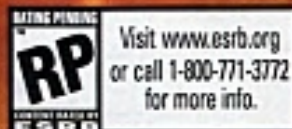


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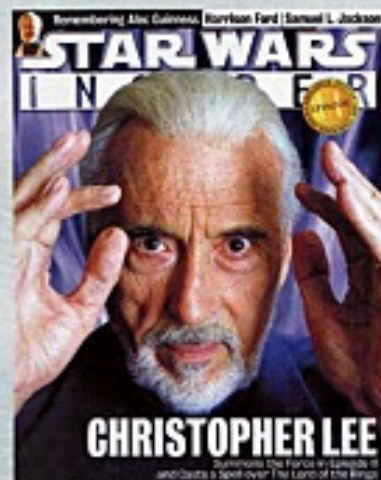
Your collecting questions answered, with a mischievous grin.

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ON THE COVER

Christopher Lee in *Star Wars: Episode II*. Photo for the *Insider* by Sue Adler.

Illustration by Javier Fernandez



from the editor's desk

TPM vs. TESB AN UNFAIR COMPARISON

A COUPLE MONTHS AGO, when we published our *Empire Strikes Back* 20th Anniversary issue (*Insider* #49), a Toronto newspaper interviewed me for a story comparing *The Phantom Menace* to *The Empire Strikes Back*. When the article came out, the writer did not include any of my quotes. Why? Because I didn't tell him what he wanted to hear.

The writer was really fishing for a story with which he could trounce *The Phantom Menace* in comparison to *The Empire Strikes Back*. It's true *The Empire Strikes Back* is a better movie in a lot of ways, but this is also the truth: *TPM* vs. *TESB* is an unfair comparison.

The middle movie in a trilogy has a lot of story leeway compared to the first and third films. The middle film has to neither set up nor tie up the story—and that freedom leaves a lot of room to go off in wild directions. This is one of the main reasons *Empire* is such a strong film.

The Phantom Menace, on the other hand, is not only setting up the story for the prequel trilogy, but it is setting up the saga of all six movies. This is a heavy screenplay burden, and I think *TPM* performs admirably under the circumstances. In fact, the way Episode I leads into the next two films to come is one of the best things about Episode I. Even fans I talk to that prefer the classic trilogy to Episode I are completely excited about how the first prequel sets the stage for Episode II.

(*The Phantom Menace*, in my mind, is also

handicapped by the absence of two of the best characters in *Star Wars*: Lobot and 2-1B. Even *Citizen Kane* would be a better movie with those two. (There—I said your name in my editorial, 2-

1B, are you happy yet?)

I bring this whole subject up because it's been almost a year and a half since Episode I came out, and we are now starting to hear some REALLY cool stuff about Episode II. Let's re-cap what we know:

- » Older, Jedi Anakin
- » New planets
- » New characters
- » More C-3PO
- » New location shooting
- » Mace Windu and Yoda in combat (not against each other, I hope)
- » Boba Fett

'Nuff said? I actually know more than this but I'm not telling. Episode II is starting to shake out rather nicely. And I think it's also going to have some of the middle trilogy magic that blessed *The Empire Strikes Back*. If only they could work in Lobot and 2-1B!

JON BRADLEY SNYDER
EDITOR-IN-CHIEF

STAR WARS INSIDER

ISSUE NUMBER 51

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rebel rumblings

Had Enough of Empire

GEE, THANKS A LOT for *Insider* #49. On the plus side, the James Earl Jones interview was great. He made a lot more sense than the other people interviewed. On the negative side was the totally disproportionate coverage. This may be hard for you to accept, but not all of us are as enamored of *The Empire Strikes Back* as you are. How about some equal time?

I seem to recall a little film from 1977 called *Star Wars*, which came out of nowhere and went on to be quite successful—even more so than your beloved *Empire*. Unlike *Empire*, it managed to do this without any pre-release hype and without a built-in audience. And for those of you who still care about such things (I don't), it managed to pick up a bunch of those gold statue thingies and was even nominated for Best Picture. As an added bonus, for those who care about such things (I do), it was written and directed by George Lucas, the hands-down coolest writer/director of all time.

Don't getta me wrong—I like all the *Star Wars* films, but did you have to devote an entire issue to the least successful film in the saga? *Empire* is a fine film, but my own personal favorite is still *Episode IV A New Hope*. After viewing *A New Hope*, one feels positively charged and wanting to celebrate life—pure George all the way! On its 20th Anniversary, did *A New Hope* get an entire issue devoted to it and its impact? Surely, the original adventure is worthy of some recognition.

ROBERT JENKINS
Huntington Beach, CA

Now, which part of that letter was not "on the negative side," Robert? Seriously, though, I don't think there's any magazine on this planet that has devoted more thought, examination, and investigation to the first *Star Wars* movie than *Star Wars Insider*. We've interviewed practically every living actor from the film, from Mark Hamill to BOTH people who played Greedo. We've presented exclusive looks at myriad cut scenes and a previously-unknown alternate cut, traveled the globe to identify every single loca-

tion where the film was shot (and provided directions to most), and—yes—dedicated an entire issue (*Insider* #32) to *A New Hope* and its impact on the occasion of its 20th Anniversary and Special Edition re-release in 1997.

But *Star Wars* is more than just one film, and all of its aspects (especially all four of the released films and the two to come) also deserve the same level of coverage. Indeed, almost every fan who wrote to us about our *Empire* issue was thankful and excited that we went all-out for *Episode V's* 20th birthday. Even if it was the "least (financially) successful" of the four movies and didn't win as many Oscars as *Star Wars* (I don't care about Oscars either), *Empire* fans deserve "equal time," too. Sorry you weren't happy with the issue. But I must say I'm always amazed that whenever we dedicate an issue to one of the movies on a special occasion (like *Empire's* 20th, or *Episode I* on its release last year), somebody writes in complaining about how *THEIR* favorite was ignored. Calm down, folks—just because we focus on one movie for a single issue, we haven't forgotten the others, and we love them all the same. Here are a couple more of the many letters we got about our *Empire* issue.

THIS IS MY FIRST TIME writing you, and I have to say that the *Insider* kicks Bothan butt! I loved the 20th Anniversary edition! The staff at *Star Wars Insider* continue to blow me away with each new issue. Anyone out there who doesn't enjoy this wonderful publication should be frozen in Carbonite and tossed into the nearest Sarlacc pit. I enjoyed the Lost Scenes article, and the interview with Billy Dee Williams was cool. The Trail of the Bounty Hunters was long overdue! I'm eager to see what is done with Boba Fett in *Episode II*—he is one of the best characters in the *Star Wars* universe. The painting "Surfin' Fett" on The Last Page is awesome! And by the way, the

Mara Jade cover (#47) was hot!

BRIAN HEATH DUCKETT
Black Mountain, NC

TO ME, EMPIRE WAS about great character development, perfect dialogue, and something you never see in a major movie: an unhappy ending. I remember the first time I ever saw it, thinking at the end, "Wait, why are they rolling the credits? We're not winning!" Thank you, *Insider*, for letting me know I'm not alone on *Empire*.

BUDDY FISHER
Charlotte, NC

Bringing It All Back Home

I LOVE STAR WARS. My wife loves to point out to friends and neighbors that I have four copies of the original trilogy, much to their amusement. What can I say? I'm a *Star Wars* superfreak! I can't believe the movies haven't been released on DVD yet!

With that said, I must disagree with *Insider* #48, where you claim that the Widescreen Collector's Edition VHS of *Episode I* is for "hardcore fans." I consider myself to be a hardcore fan of *Star Wars*. Including an excerpt of a book that has been published for a year (without a single page of new content) does not serve "hardcore fans"—hardcore fans already have this book and have memorized its every page. Why is there a strip of 35mm film in the box? Wasn't *Episode I* filmed in 70mm? How can it have come from an "actual theatrical print" if everyone is so tall and thin?

The documentary was good but way too short! I was expecting something like the great documentaries included with the special editions of *Terminator 2* or *The Matrix*. Both of these films, on VHS, included documentaries that were very in-depth. The documentary on the *Episode I* tape was more like a teaser for the film. I just want Lucasfilm to please, in the future,

» CONTINUED ON PAGE 78

wanna rumble?

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ANAKIN SKYWALKER
[HAYDEN CHRISTENSEN]

Hayden Christensen plays the charming but strong-willed Anakin Skywalker in *Star Wars: Episode II*.
(Photo by Sue Adler)

EPISODE II

PREQUEL UPDATE

BY DAN MADSEN



On June 26, 2000, three years to the date that he struck the clapper for Episode I, Producer Rick McCallum performs a similar job for Episode II at Fox Studios Australia. (Photo by Sue Adler)

RICK MCCALLUM
(PRODUCER)

FROM FOX STUDIOS AUSTRALIA, PREQUEL PRODUCER RICK MCCALLUM BRINGS US THE LATEST NEWS ON EPISODE II, EPISODE III—AND INDIANA JONES IV!

RICK, WILL THIS FILM BE DARKER THAN EPISODE I?

Yes it will. Episode I was the introduction of who Anakin Skywalker is. We meet him as a young boy, but obviously we know what he is going to become—we just don't yet know how and why. But, over the course of the next couple of episodes, we are going to learn those reasons. So by the very nature of what they are, the next two films will be darker, more complex, and dramatically more intense.

This one, however, also deals with a love story, and how Anakin and Padmé fall in love. But we do know we are headed down a dark path.

HOW MUCH OF THE STORY OF EPISODE III ARE YOU FAMILIAR WITH?

Not much. George has the outline in his head.

EVEN THOUGH EMPIRE ENDED ON A DARK NOTE, STAR WARS AND RETURN OF THE

JEDI BOTH HAD HAPPY ENDINGS WITH OUR HEROES WINNING THE BATTLES. BUT WITH EPISODES II AND III, IT SOUNDS AS IF THE STORY ENDS EVEN DARKER, AND THEN ENDS ON THE DARKEST NOTE OF ALL—SINCE WE KNOW THAT BY THE END OF EPISODE III, ANAKIN WILL TURN TO THE DARK SIDE AND BECOME DARTH VADER. DO YOU WORRY THAT WILL TURN PEOPLE OFF—THAT SOME WILL SEE THE FILM AS A DOWNER?

No, because the whole issue is that this is a family saga that takes place over 12 hours. It is in six parts. If you watch all six together, then you realize that you aren't left with darkness, you are left with something much more positive. You have to watch this as an entire series.

WOULD YOU DESCRIBE THIS FILM AS BEING MORE ACTION-ORIENTED THAN EPISODE I?

Yes, I would say it is. There was a lot happening last time, too, but we have a great deal of action this time around, and large battles.

SAMUEL L. JACKSON HAS BEEN EXPRESSING HIS DELIGHT IN GETTING TO DO SOME LIGHTSABER BATTLING IN THIS FILM.

Yeah, he just finished his lightsaber duties this week and let me tell you—he is the man! You know, Mace Windu had to go to Jedi training, too. But he has an awesome style in wielding a lightsaber. Fans will love it—he's very cool.

WILL FRANK OZ BE PLAYING YODA AGAIN?
Definitely.

TELL ME A LITTLE BIT ABOUT THE ACTOR TEMUERA MORRISON. I UNDERSTAND HE PLAYS A DARK CHARACTER IN THIS FILM.

Yes, he plays a really bad guy. The first film I saw him in was *Once Were Warriors*, and he blew me away! He was so awesome. As soon as Robin Gurland mentioned him to me, I said, "That's a brilliant idea." He's from New Zealand and is a really wonderful actor.

CHRISTOPHER LEE IS ON OUR COVER THIS ISSUE. TELL ME ABOUT HOW HE WON HIS PART.



Photo by George Lucas

GEORGE LUCAS SELECT (IMAGES HAND-PICKED BY THE DIRECTOR)



Photo by John Knoll

While George Lucas is making Episode II, he wants to share some personally selected moments of the process with Star Wars fans. These photos first appeared on the official Web site, www.starwars.com. They appear here in an enhanced, printed version for the first time.

Christopher is someone who came out of the blue for me. It was a choice that Robin and George made. George has always liked his work, always wanted to work with him, and thought this was the chance, and that he was the perfect person for the part. I was looking for somebody who was traditionally more evil, but it made sense to me. We worked with him on *Young Indy* and really enjoyed the experience. So it was a great idea and he is fantastic. He will have the opportunity to wield a lightsaber, too.

HOW WOULD YOU DESCRIBE HAYDEN CHRISTENSEN'S PERFORMANCE AS ANAKIN?

He is brilliant. He is very intense and very focused. He is incredibly dedicated and works incredibly hard. He is a great kid. There is nothing about this guy that I don't like. You know, he has a physically demanding role, so he has had to do much more than just act. Hayden is a serious athlete. He works out with our stunt

coordinator two to three hours a day. He comes in on his weekend to practice—he is really focused. I can honestly say he is one of the nicest actors I have ever worked with. Everyone is very fond of him and he is a complete workaholic. He really cares about this film. You can't ask for anything more than that. This is really his first major motion picture.

A BIG PART OF THIS MOVIE INVOLVES ANAKIN AND PADME'S LOVE STORY. HOW WOULD YOU DESCRIBE THE CHEMISTRY BETWEEN HAYDEN AND NATALIE PORTMAN?

It is hot! They really have a screen presence together. I think fans will love the way these two work together on screen.

IS THIS FILM SEXIER THAN THE LAST?

Definitely. But, hey, the last film was about an nine year-old! Now, Anakin's grown up and is dealing with adult issues—including falling in love.

WHAT CAN FANS EXPECT TO SEE IN THE EPISODE II BEHIND-THE-SCENES FOOTAGE THAT WILL BE ON THE RE-RELEASE OF THE CLASSIC TRILOGY VIDEO SET THIS FALL?

I haven't seen it yet—I've been a little busy—but fans will love it.

HOW DOES FOX STUDIOS AUSTRALIA COMPARE TO LEAVESDEN, THE LONDON LOT WHERE YOU SHOT EPISODE I?

Oh, I love it here. That's a hard choice though. England was perfect—and now, Australia is perfect. They are so totally different. It is much, much easier to work here. The studio is right in the middle of the city and the weather is much better here.

HOW FAR INTO THE FIRST PHASE OF PRINCIPAL PHOTOGRAPHY ARE YOU?

This is our eighth week. We have one more week in Sydney, and then we fly to Tunisia, Italy, and Spain, and then we're in

Natalie Portman reprises her role as Padmé in *Star Wars: Episode II*, in this scene aboard a Naboo starship. (Photo by Sue Adler)

"CHRISTOPHER LEE IS SOMEONE WHO CAME OUT OF THE BLUE FOR ME. IT WAS A CHOICE THAT GEORGE MADE. GEORGE HAS ALWAYS LIKED HIS WORK, ALWAYS WANTED TO WORK WITH HIM AND THOUGHT THAT THIS WAS THE CHANCE, AND THAT HE WAS THE PERFECT PERSON FOR THE PART."

England for over a week. We'll be shooting at Elstree Studios there.

WHAT PLANETS DO THOSE COUNTRIES REPRESENT IN THE FILM?

Well, Italy and Spain will be Naboo, and Tunisia is obviously Tatooine.

IT'S GREAT THAT STAR WARS IS RETURNING TO ELSTREE STUDIOS IN ENGLAND, BUT WHY ARE YOU GOING THERE WHEN YOU COULD DO STUDIO WORK AT FOX STUDIOS IN AUSTRALIA?

There is talent there that we need to work with, and we need to get out of Australia before the Olympics start.

HOW LONG WILL YOU BE IN THESE FOUR COUNTRIES?

Three weeks altogether. We're going to really be moving!

HOW MUCH LONGER WILL YOU BE IN AUSTRALIA?

Well, I leave next Sunday to go to these various countries. Once we're done shooting, I will come back to Australia to do a final wrap of everything. And then I go back to Skywalker Ranch to insure that everything in post-production is working smoothly. Right after January we start preparing for the pick-ups—which we will be doing in Australia in March.

WHEN DOES ILM BEGIN WORKING ON EPISODE II?

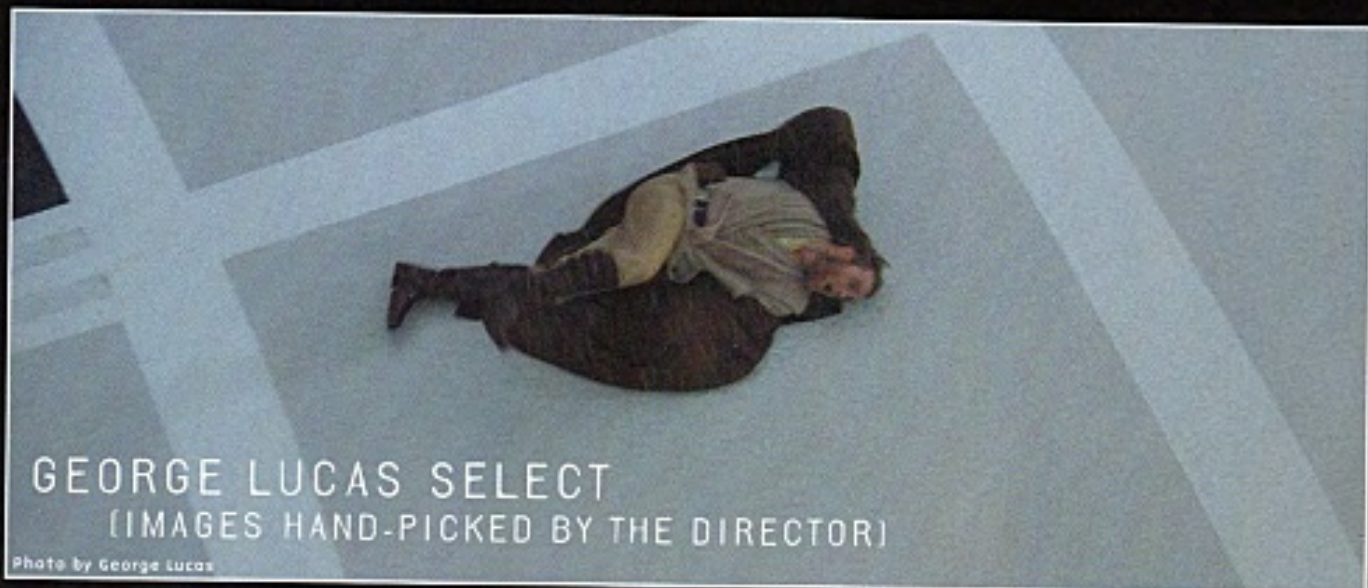
As soon as we get back. Rob Coleman has been here a number of weeks and he has gone back and is setting up his group of people. John Knoll is with us on the set all of the time and communicating with ILM on a daily basis. We've got a lot of stuff happening already to get ILM prepared.

WHAT HAS BEEN THE BIGGEST ADVANTAGE

OF SHOOTING EPISODE II DIGITALLY?

Well, it's not really just an advantage. The problem is that there is so much controversy about us filming Episode II digitally. There is so much fear being projected all over by cameramen and by studios. As far as we're concerned, we're not trying to convince the world that they need to go a different way in making movies. It's the way we want to go. We're not trying to change their minds. If people like film, fine, let them shoot on film. For us, film is not as practical, because every single shot we do has a digital effect in it. There is no point to us shooting on film. It is just much easier and more economical—and the results are fabulous. We probably get 10-to-15 percent more set-ups per day because of the ease of the camera. But, again, we don't care what other filmmakers want to do—that's up to them.

SO IS IT SAFE TO SAY THAT YOU WILL BE FILMING EPISODE III DIGITALLY?



GEORGE LUCAS SELECT (IMAGES HAND-PICKED BY THE DIRECTOR)

Photo by George Lucas



Photo by Jason Snell

"EPISODE I WAS THE INTRODUCTION OF WHO ANAKIN SKYWALKER IS. WE MEET HIM AS A YOUNG BOY, BUT OBVIOUSLY WE KNOW WHAT HE IS GOING TO BECOME—WE JUST DON'T YET KNOW HOW AND WHY. BUT, OVER THE COURSE OF THE NEXT COUPLE OF EPISODES, WE ARE GOING TO LEARN THOSE REASONS."

That's true. This is just the first step. I think, by next year, there will be a new camera. Whatever the digital medium is, we'll be using it, whether it's high definition, or shot and directly recorded on a hard disk—whatever it is, it is a digital world for us. That's what we are interested in.

WHAT HAVE BEEN SOME OF THE HIGHLIGHTS OF THE SHOOT SO FAR?

Well, one of the highlights, for me, is that every day we get through the complicated process of making this movie and it's turning out great. There are a lot of creative people putting their best efforts forward each day to


make this the best it can be. But the work schedule is relentless. The days are very intense and long. But in the end, we all hope that the hard work and creative energy will show up on the screen.

Actually, one of the highlights, for me, on this film has been working with all of our crew from Australia, because they have been absolutely fantastic. You know, we practically have an entirely new, different crew from Episode I, and I have really enjoyed working with and getting to know our Australian crew.

WHAT HAS BEEN YOUR MAIN FOCUS SINCE SHOOTING HAS STARTED?


Just making sure that each day's work is done and that the crew has everything it needs for the next day's work. It is an intense drive to make sure that everything is done for the amount of money we agreed to and that we use our resources brilliantly and give our people all the tools and environment so that they can do their best work. It is like moving an army every day. We are relentless in the way we move.

On every level, we have great people. We have wonderful special effects, fantastic costumes, great set construction, amazing camera crew, electricians, etc. We're taking everybody from here on the road with us to Europe. We all

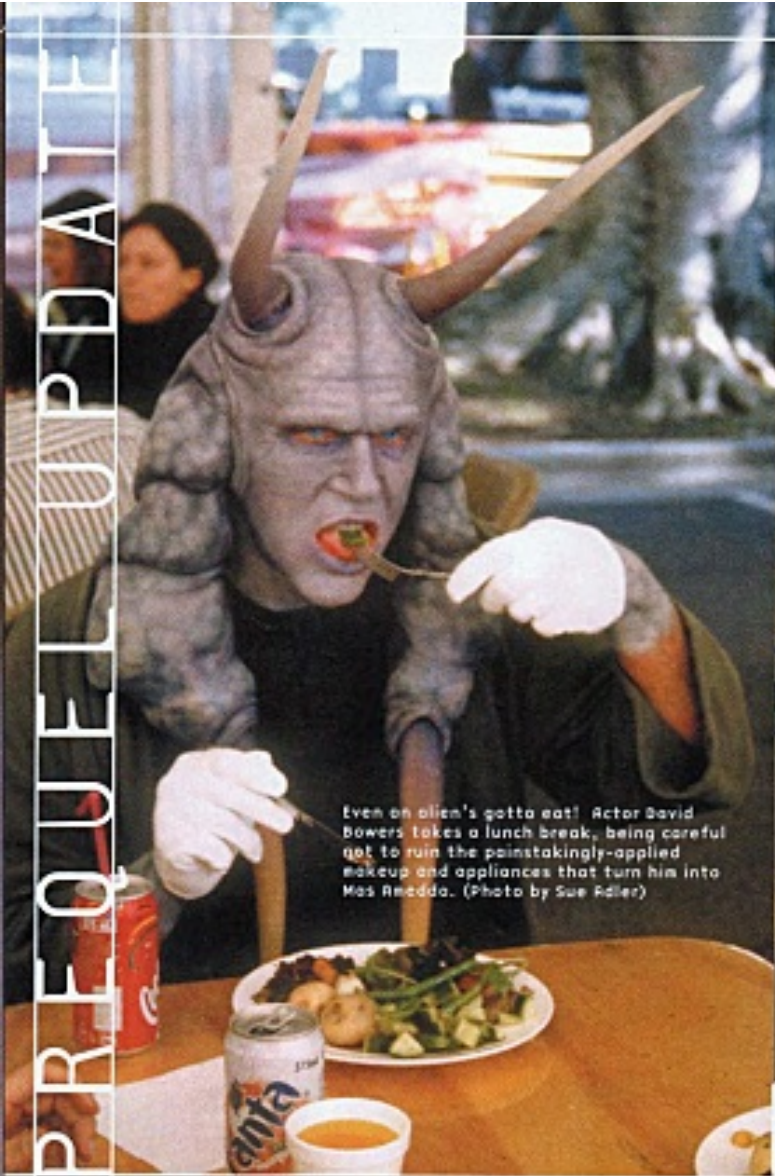


Denizens of Coruscant have a late night chat outside a club in a seedy area of the city.
(Photo by Sue Adler)

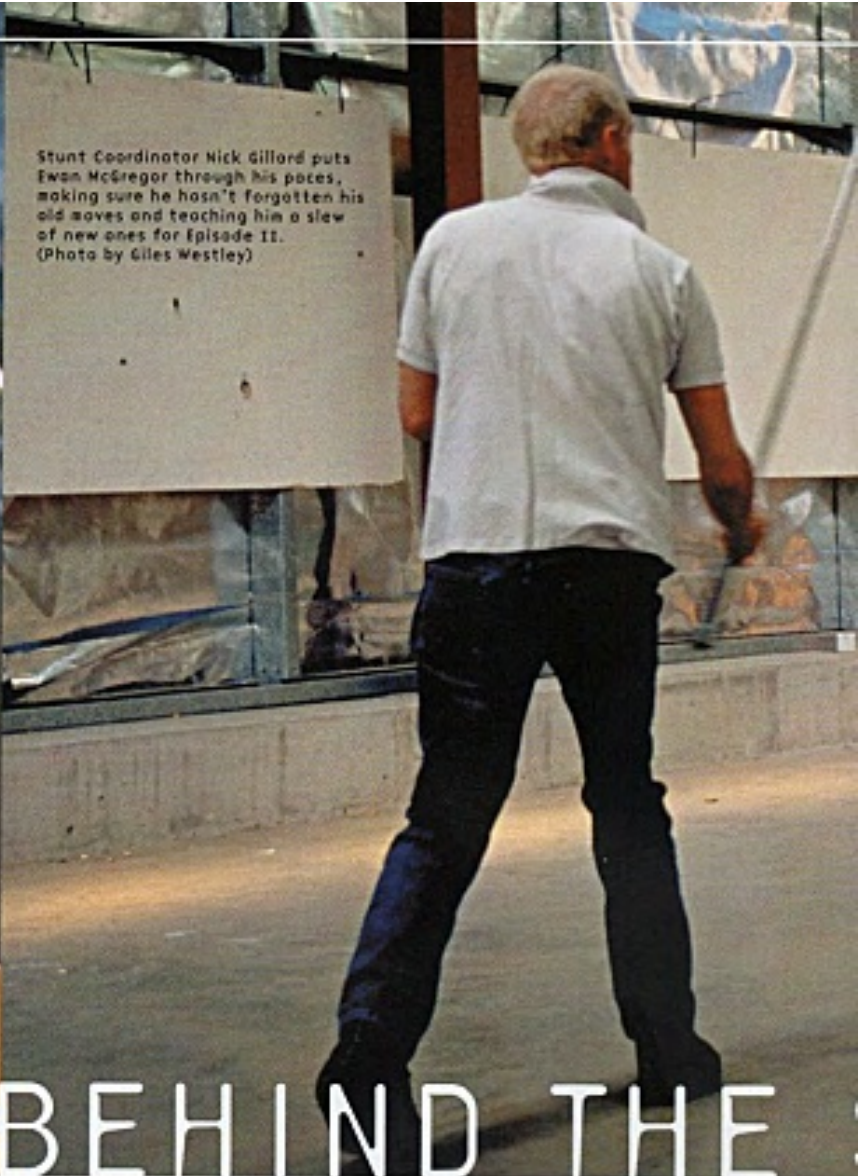
THE SEEDIER SIDE OF CORUSCANT



Creatures of the night gather on what will become a Coruscant street, now a sound stage at Fox Studios Australia.
(Photo by Sue Adler)



Even an alien's gotta eat! Actor David Bowers takes a lunch break, being careful not to ruin the painstakingly-applied makeup and appliances that turn him into Mesreedda. (Photo by Sue Adler)



Stunt Coordinator Nick Gillard puts Ewan McGregor through his paces, making sure he hasn't forgotten his old moves and teaching him a slew of new ones for Episode II. (Photo by Giles Westley)

BEHIND THE

fly together and book many hotels together—as I said, it's like an army. The sets in Italy, Spain, and Tunisia are already being readied for us, so when we get there we're ready to shoot.

WHAT HAVE YOU FOUND MOST DIFFICULT ON THIS SHOOT SO FAR?

Well, when you don't get a script until as late as we did, you have to juggle a number of things all the way through. The most difficult thing for me was coming into a new country, with new people, not my traditional crew, and getting us all up to speed and working at the pace we had to work. But that was a very exciting thing for me, too. It was also challenging to find the new crew and to cast all of the people we have had to here in Australia. I have met a lot of people here. That takes a long time and you have to cast properly and test people, sometimes several times, but it has been a great experience for all of us. We have really enjoyed being in Australia and the people here are fantastic.

I'VE HEARD THAT YOU GUYS ARE GETTING MOST SCENES IN A COUPLE OF TAKES.

That's not always the case. When George gets something right, there is no point in doing it over and over again. But we have been in remarkably good shape. Still, this is only chapter one—we still have four more countries to shoot in.

HAS IT BEEN DIFFICULT KEEPING PRYING EYES OFF THE SET?

Yes, but it is always that way. There are always going to be those types that live on stuff like this—the paparazzi types. There's not much you can do about it.

WHAT HAPPENS TO SCENES THAT GET CUT FROM THE MOVIE? DO THEY JUST STAY ARCHIVED WITHOUT EFFECTS ADDED?

Well, we are shooting a lot. The film is a work in progress and it really comes together in the editing process, which is George's favorite part. Everything we are shooting will probably be used, though. You don't plan to shoot stuff

that you won't put in the film. But some things change. You shoot films out of continuity. So when you put it together, sometimes there are relationships that exist between actors that you just never would have dreamed about, so some new stuff gets added as you go along.

SO IS THERE SOME REWRITING THAT GOES ON DURING SHOOTING BECAUSE GEORGE SEES SOMETHING HE LIKES BETWEEN TWO ACTORS?

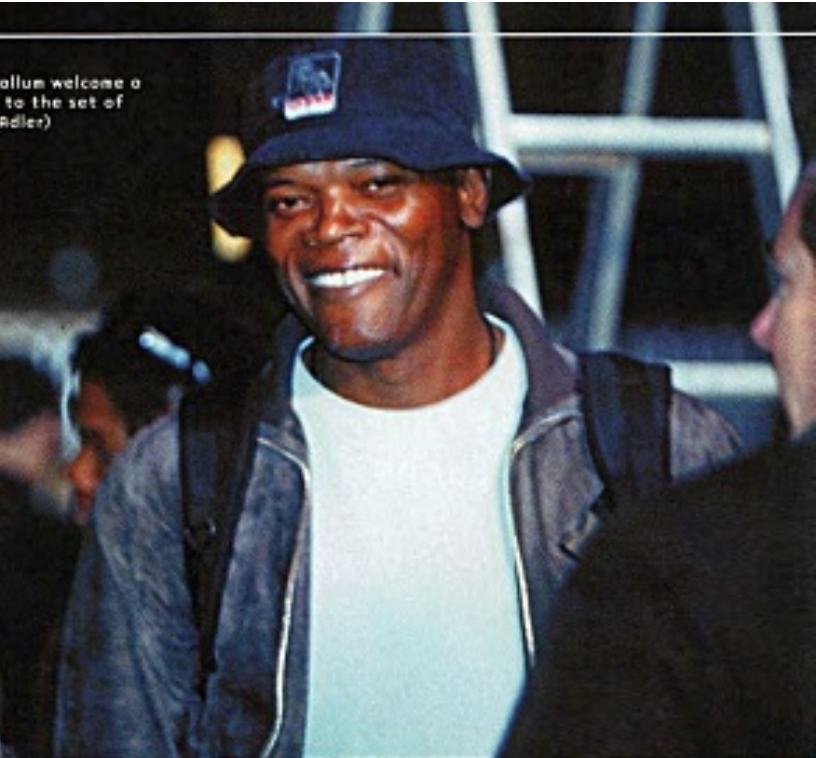
Yes, and sometimes you don't even see that until you watch the film months later in editing. Then you can come back and do some new stuff in the pick-ups as a result of that.

HOW WOULD YOU DESCRIBE GEORGE'S DIRECTING STYLE?

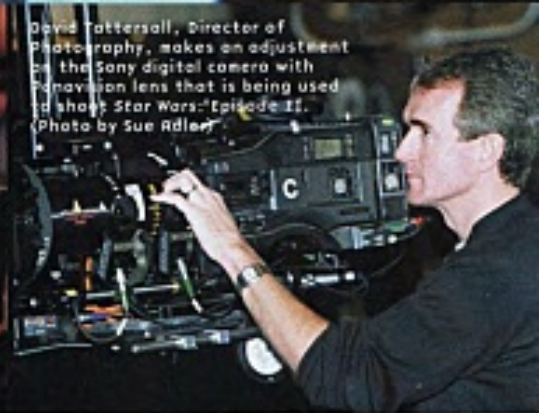
Loose, fast, intense and very, very focused. He knows exactly what he needs to do to get into the editing room and he can't wait to get there. He wants to get into the editing room as quickly as possible. That's his favorite part.



George Lucas and Rick McCallum welcome a beaming Samuel L. Jackson to the set of Episode II. (Photo by Sue Adler)



Director George Lucas discusses an early scene with Ian McDiarmid, who reprises his role as Chancellor Palpatine in *Star Wars: Episode II*. (Photo by Sue Adler)



David Tattersall, Director of Photography, makes an adjustment on the Sony digital camera with a navigation lens that is being used to shoot *Star Wars: Episode II*. (Photo by Sue Adler)

SCENES

WHY DO YOU THINK HE FELT THIS INTENSE DESIRE TO DIRECT ALL THREE OF THESE PREQUELS, WHEN HE DIDN'T ON *EMPIRE* AND *JEDI*?

I think he enjoys it. He doesn't have to talk about it and try to explain his vision to someone else to direct. These films are very tough. It is hard to ask anybody to come in and bring George's vision to life as well as George himself could do.

SADLY, ALEC GUINNESS PASSED AWAY RECENTLY. WHAT DO YOU FEEL WAS HIS GREATEST CONTRIBUTION TO THE *STAR WARS* SAGA?

A total legitimacy. He brought to it a dignity that was just phenomenal.

HOW DID GEORGE CONVINCE ALEC GUINNESS TO COME ON BOARD WHEN NO ONE REALLY KNEW WHO GEORGE WAS OR WHAT *STAR WARS* WAS ALL ABOUT? IT HAD TO SEEM TO BE A RATHER STRANGE PROJECT AT THE TIME.

I think the thing that convinced him was that he could see that George was a guy with a mission. There was a serious, major drive George had. I think he loved George's imagination and the idea and nature of the story—which is timeless. I think that is why he came on board.

WHAT CAN YOU TELL US ABOUT A FOURTH *INDIANA JONES* FILM?

Nothing is going to happen for a while. Everybody is too busy. I think it is going to be a while from now—but anything could happen. I probably would not be involved with it unless it happens after Episode III is finished. Another Indy film seems like a lifetime away right now since I am so focused on Episode II.

IT HAS BEEN RUMORED THAT *SIXTH SENSE* CREATOR M. NIGHT SHYAMALAN IS WRITING THE NEXT INDY FILM.

He is being considered, among others.

WHAT DRIVES YOU TO KEEP DOING THIS?

YOU ARE ONE OF THE BUSIEST PEOPLE I KNOW.

Well, the great thing about the environment that George provides for us is that we get to have fun. I don't have the nonsense that all my peers have to go through on other films. We don't have to worry about the studios and we don't hire difficult actors. I don't have to deal with all that stuff, and it is such a joy.

AS A PRODUCER, WHEN DO YOU KNOW THAT ALL OF YOUR HARD WORK IS PAYING OFF?

Only when an audience goes to see it. It is too difficult to determine if you have a hit on your hands until you get it in front of the public.

WHAT DO YOU LIKE MOST ABOUT YOUR JOB PRODUCING THE *STAR WARS* MOVIES?

I love everything! I'm the luckiest man alive.

RICK, THANKS FOR TAKING SO MUCH TIME TO BRING US UP TO SPEED ON EPISODE II.

Oh, it's always my pleasure! 🙌

SIR ALEC GUINNESS

A MESSAGE FROM GEORGE LUCAS

"I was sad to hear that Alec Guinness passed away," George Lucas said from the set of Episode II in Sydney. "He was one of the most talented and respected actors of his generation and brought an amazing range and versatility to his work. When I was casting the part of Obi-Wan Kenobi for Star Wars, I was looking for an actor who brought a certain authority to the role. Someone who was powerful yet gentle, and that came across in Alec as a person and as an actor. The world has lost a great artist."

THE LEGACY

by Jason Fry

The late Sir Alec Guinness played Obi-Wan Kenobi, of course. But that was just one role for a man who was seemingly born to play any role.

Typecast Alec Guinness? No director alive could have done it. He played Julius Caesar, Benjamin Disraeli, Sigmund Freud and Adolf Hitler – and was convincing as all of them. He played the definitive version of Fagin in Dickens' *Oliver Twist*, and he did so when he was just 33.

Comedy? Guinness became wildly popular as a leading man in the quietly wicked Ealing comedies of the late 1940s and '50s – in *Kind Hearts and Coronets*, the greatest of those movies, he played no less than eight roles flawlessly.

Drama? He turned in one of movie history's greatest performances as Colonel Nicholson in the drama *The Bridge on the River Kwai*, a fascinating, razor-sharp portrayal that won him an Oscar. He won accolades on the stage, where he played everyone from Hamlet to Dylan Thomas, on the screen and on TV for his portrayal of the John le Carré master spy George Smiley.

Guinness was an actor, not a star – he had the gift to disappear into a role, to make an audience wholly believe in the character he played, instead of merely watching a famous man pretending to be someone else. (Next time you're at the multiplex, see how many of today's biggest

CONTINUED ON PAGE 20

THE LEGEND AND THE OF ONE OF OUR FINEST

THE LEGEND

by Rich Handley

"An actor is, at his best, a kind of unfracked priest who, for an hour or two, can call on Heaven and Hell to mesmerize a group of innocents."

Sir Alec Guinness

No mere words, no amount of research seems adequate to extol the accomplishments and virtues of the career of Sir Alec Guinness. But by looking at his life, we might begin to understand the genius behind his craft.

Born in London as Alec Guinness de Cuffe on April 2, 1914, the future actor grew up impoverished, his father's identity unknown. In 1919, Guinness' mother Agnes Cuffe married David Stiven, a Scottish soldier, and though the

marriage lasted only three years, he carried the name Alec Stiven during his school years.

The artist discovered a passion for drama at an early age, winning his first role as a messenger in a Roborough School production of Shakespeare's *Macbeth*. Graduating in 1932, he worked as an apprentice copywriter but found the advertising industry unsatisfying. With his low social standing limiting his options, Guinness tried his hand at acting, and in 1933 won a scholarship to the Fay Compton Studio of Dramatic Art. While he only attended the school for seven months, it was at an acting recital sponsored by Compton where he met fellow actor (and soon to be legend) John Gielgud,

CONTINUED ON PAGE 21

INNESS

1914-2000

THE LEGACY
OF GREAT ACTORS





© Columbia Pictures

CONTINUED FROM PAGE 18

stars can pull that off.) He was called a chameleon by fans of his work – and sometimes by rivals who saw something somehow lacking in the way he fit in on screen or stage instead of dominating the proceedings.

But what those rare detractors missed was how much harder it can be to fit in instead of standing out. Guinness was a master not only of acting but also of reacting – he made his co-stars' performances better by the way his complemented theirs. And even in the slightest parts, he could create depth and mystery with not only ease but also efficiency – a sidelong look here, a smile there, a turn of the head or a roll of the shoulders.

Guinness agreed to pay Obi-Wan Kenobi in 1975, after an early script for *Star Wars* made its way to his dressing room while he was shooting the comedy *Murder by Death*. Guinness knew George Lucas' work from *American Graffiti* and was impressed that *Murder by Death*'s director, the Broadway veteran Robert Moore, spoke well of the young filmmaker. After a lunch with Lucas, Guinness signed on for the role of the Jedi Knight turned fugitive in Tatooine's Jundland Wastes.

"I believed in George Lucas," he told *Entertainment Tonight* in a 1984 interview. "I had never met him before. I had seen *American Graffiti*... but something, something said to me, 'This is an original.'"

Having a famous name attached to *Star Wars* was a big help in ensuring it got made – and Guinness' performance helped keep the characters from getting lost amid the non-stop action. In a quiet way that Sir Alec must have liked, it's Ben who ties the characters of *Star Wars* together and

helps the audience understand how to think about them. Obi-Wan is Luke Skywalker's mentor and father figure, of course, but he's also kind to Artoo and Threepio, whom some others treat as property. It's Ben who falls into conversation with Chewbacca, showing the audience that the giant Wookiee is a character in his own right, not a monster or a pet. And it's Ben who leaves the cocksure Han Solo tongue-tied and off-balance – and grudgingly earns his respect. (Yes, Han calls Ben



© Columbia Pictures

an "old fossil," but just minutes later he objects to Luke's plan to rescue Princess Leia because Ben has told them to stay where they are.)

It's a great role – but it took Guinness to make it work, and he does so in the subtle way that was practically his trademark, with glances and reactions that you could miss completely if you happened to look away at the wrong moment. There's the crafty smile and the slightly mad look in his eye as he tells Luke matter-of-factly that he'll have to learn the ways of the Force if he's to come with him to Alderaan – an adventure Luke has yet to realize he's signed up for. There's the split-second look of amused doubt he gives Luke as Han brags about the Millennium Falcon making the Kessel Run "in less than 12 parsecs." And there's the triumphant smile – almost a smirk – that he offers an uncomprehending Darth Vader right before he sacrifices his life at the end of their lightsaber duel.

Guinness acknowledged that the *Star Wars* films provided him more income than all of his other roles combined, and probably more widespread public fame, too—but in his later years, that became a negative to the actor. Still, as he said in that 1984 interview, "I'm just very grateful for any work that comes along. You know, I have to pay the rent like everyone else."

But Guinness was doing much more than paying the rent—you already know that from seeing him vanish into the role of Ben Kenobi. But go out and rent some of his other movies and see what else the man could do – and how effortlessly

he seemed to do it. If you've never seen 1949's stunning *Kind Hearts and Coronets*, a well-mannered but decidedly black-hearted comedy, you're in for a treat – Guinness plays all eight of the ill-fated d'Ascoyne heirs, from Admiral d'Ascoyne to Lady Agatha, and he walks away with the picture by making each and every one of them believable.

Sticking with the Ealing comedies, try 1951's *The Lavender Hill Mob*, in which Guinness plays Henry Holland, a mousy bank functionary

who suddenly realizes how he can steal a million pounds in gold bullion. Guinness is wonderfully funny, but he also gives what could have been a featherweight role a decided edge. Yes, Henry Holland is meek, but he's also sly and very slightly creepy – you're not quite sure what he'd do if you took your eye off of him. (By now you'll probably be addicted to the Ealing comedies and ready to enjoy Guinness in *The Ladykillers* and *The Man in the White Suit*.)

And whatever you do, don't miss 1957's *The Bridge on the River Kwai*, one of several Guinness collaborations with the director David Lean. In what is generally agreed to be his finest performance, Guinness plays Colonel Nicholson, a British officer taken prisoner with his men by the Japanese in Burma during World War II. Nicholson wages a war of nerves with his captors, sticking rigidly to his code of ethics in a hellish labor camp even after that code leads him to unwittingly aid the enemy in the war effort. Nicholson is a fascinating character, by turns admirable and horrifying, brave and blind, and his last moments will stick with you as long as you're a fan of the movies.

Sir Alec Guinness is gone, but his work is still very much with us, preserved in dozens of performances in which he made a host of very different characters come vividly to life. In that sense, he will continue to serve as a guide to young actors determined to become not just journeymen but masters of their difficult and demanding craft. It's a legacy that Obi-Wan Kenobi himself would be proud to call his own. ☺



THE FILMS OF SIR ALEC GUINNESS

Evening (1934, uncredited)
Great Expectations (1946)
Oliver Twist (1948)
A Run for Your Money (1949)
Kind Hearts and Coronets (1949)
The Mudlark (1950)
Last Holiday (1950)
The Man in the White Suit (1951)
The Lavender Hill Mob (1951)
Hallmark Hall of Fame: Julius Caesar (1951)

The Card (1952)
The Captain's Paradise (1953)
The Square Mile (1953)
The Malta Story (1953)
Father Brown (1954)
The Stratford Adventure (1954)
To Paris with Love (1955)
Rowland's England (1955)
The Prisoner (1955)
The Ladykillers (1955)
The Swan (1956)
The Bridge on the River Kwai (1957)

Barrade Bill (1957)
The Horse's Mouth (1958, star and writer)
The Scapgoat (1959)
Our Man in Havana (1960)
Tunes of Glory (1960)
A Majority of One (1961)
M.M.S. Defiant (1962)
Lawrence of Arabia (1962)
The Fall of the Roman Empire (1964)
Doctor Zhivago (1965)
Posternak (1965)

Situation Hopeless... But Not Serious (1965)
Hotel Paradiso (1966)
The Quiller Memorandum (1966)
The Comedians (1967)
Conversation at Night (1969)
Twelfth Night (1969)
Scrooge (1970)
E.E. Cummings (1970)
Cromwell (1970)
Brother Sun, Sister Moon (1973)
Hitler: The Last Ten Days (1973)

Caesar and Cleopatra (1976)
Murder by Death (1976)
Star Wars: A New Hope (1977)
To See Such Fun (1977)
Star Wars: The Empire Strikes Back (1980)
Raise the Titanic (1980)
Little Lord Fauntleroy (1980)
Tinker, Tailor, Soldier, Spy (1980)
Smiley's People (1982)
Star Wars: Return of the Jedi (1983)

Lowenick (1983)
A Passage to India (1984)
Future Shock (1984)
Edwin (1984)
Monsignor Quixote (1985)
Little Dorrit (1988)
A Handful of Dust (1988)
Kafka (1991)
Tales from Hollywood (1992)
A Foreign Field (1993)
Mute Witness (1994)
Eskimo Day (1996)



A LIFETIME OF ACCOLADES

- 1950:** National Board of Review Award, Winner, Best Actor, *Kind Hearts and Coronets*
- 1952:** Italian National Syndicate of Film Journalists, Winner, Silver Ribbon for Best Actor in a Foreign Film, *The Lavender Hill Mob*
- 1953:** U.S. Academy Award, Nominated, Best Actor, *The Lavender Hill Mob*
- 1956:** British Academy Award, Nominated, Best British Actor, *The Prisoner*
- 1957:** N.Y. Film Critics Circle Award, Winner, Best Actor, *The Bridge on the River Kwai*
- 1957:** National Board of Review Award, Winner, Best Actor, *The Bridge on the River Kwai*
- 1958:** British Academy Award, Winner, Best British Actor, *The Bridge on the River Kwai*
- 1958:** Golden Globe, Winner, Best Motion Picture Actor, *The Bridge on the River Kwai*
- 1958:** U.S. Academy Award, Winner, Best Actor, *The Bridge on the River Kwai*
- 1958:** Venice Film Festival, Winner, Volpi Cup for Best Actor, *The Horse's Mouth*
- 1959:** Knighted by the British government for accomplishments in theatre and film
- 1959:** U.S. Academy Award, Nominated, Best Writing of a Screenplay Based on Material from Another Medium, *The Horse's Mouth*
- 1960:** British Academy Award, Nominated, Best British Screenplay, *The Horse's Mouth*
- 1961:** British Academy Award, Nominated, Best British Actor, *Tunes of Glory*
- 1964:** Tony Award, Winner, Best Actor (Dramatic), *Dylan*
- 1978:** Golden Globe, Nominated, Best Motion Picture Actor in a Supporting Role, *Star Wars*
- 1978:** U.S. Academy Award, Nominated, Best Supporting Actor, *Star Wars*
- 1980:** U.S. Academy Award, Recipient, Honorary Award for Advancing the Art of Screen Acting Through a Host of Memorable and Distinguished Performances
- 1988:** Berlin International Film Festival, Recipient, Honorary Golden Berlin Bear
- 1988:** L. A. Film Critics Association Award, Winner, Best Supporting Actor, *Little Dorrit*
- 1989:** Golden Globe, Nominated, Best Performance in a Supporting Role, *Little Dorrit*
- 1989:** U.S. Academy Award, Nominated, Best Supporting Actor, *Little Dorrit*
- 1996:** European Film Award, Recipient, Lifetime Achievement Award

THE MAN IN THE WHITE SHIRT: [This page] Alec Guinness looking dapper as himself; [opposite page, top to bottom] riding high in *Lawrence of Arabia*; another Arabia shot, and as Col. Nicholson in *Bridge on the River Kwai*; turning in one of his last great performances in *Little Dorrit*.

STAR WARS TALES FEATURING OBI-WAN KENOBI

Splinter of the Mind's Eye, Alan Dean Foster,
Del Rey Books, 1978

Star Wars #21: "Shadow of a Dark Lord,"
Archie Goodwin, Marvel Comics, 1979

Star Wars #24: "Silent Drifting," Jo Duffy,
Marvel Comics, 1979

Star Wars #50: "The Crimson Forever,"
Archie Goodwin, Marvel Comics, 1981

Heir to the Empire, Tim Zahn,
Bantam Books, 1991

Classic Star Wars: "The Return of Ben Kenobi,"
Archie Goodwin, Dark Horse Comics, 1993

Tales From the Mos Eisley Cantina, edited by
Kevin J. Anderson, Bantam Books, 1995

Classic Star Wars: Luke's Fate, by Jim Thomas,
Random House Books, 1996

Adventure in Beggar's Canyon, Jane Mason,
Golden Books, 1998

D.H.P. Jr.: "Luke Skywalker's Walkabout,"
Phil Norwood, Dark Horse Comics, 1999

Episode I: Obi-Wan Kenobi, Henry Gilroy,
Dark Horse Comics, 1999

Episode I #1/2, Henry Gilroy et. al.,
Dark Horse Comics, 1999

Episode I: Dangers of the Core, by Jim Thomas,
Random House Books, 1999

The Gungan Frontier, video game from
LucasArts, 1999

Star Wars Tales #1: "Life, Death, and the Living
Force," Jim Woodring, Dark Horse, 1999

Jedi Apprentice series, Dave Wolverton & Jude
Watson, Scholastic, 1999-present

Episode I Adventures series, Ryder Windham &
Dave Wolverton, Scholastic, 1999-present

Rogue Planet, Greg Bear, Del Rey Books, 2000

Jedi Council, Randy Stradley, Dark Horse
Comics, 2000

The quote from Sir Alec Guinness on page 18 comes
from *Simpson's Contemporary Quotations*
by James R. Simpson, © 1988, the Houghton
Mifflin Company.

[Opposite page] OBI-WAN ON
THE SET: [Top to bottom] Alec
Guinness gets in character
between takes; shares a laugh
with sparring partner David
Prowse [Darth Vader]; and
strikes a pose with Mark Hamill
[Luke Skywalker], Anthony
Daniels [C-3PO], and
a mechanized #2-02.





CONTINUED FROM PAGE 18

who was judging the competition. That same year, he earned an uncredited role as an extra in the film *Evensong*.

Guinness made his stage debut in 1934 and began performing at both the Old Vic Theater Company and the Queen's Theatre. After playing three minor roles in the stage play *Queer Cargo*, he earned a place in Gielgud's production of *Hamlet* as the Third Player, eventually taking on the character of Osric. In many interviews over the years, Guinness has called Gielgud "the great hero of my youth." In fact, when Gielgud starred in Scottish writer Gordon Daviot's *Richard of Bordeaux*, Guinness is said to have watched the production 15 times.

In 1935, Gielgud cast Guinness in his company's version of *Romeo and Juliet*, and the following year, Guinness understudied for Laurence Olivier in the Old Vic's production of *Hamlet*. Like Gielgud and Olivier, Guinness was later knighted by the British monarchy, making him known affectionately as "Sir Alec" for the rest of his life.

Love struck Guinness during Gielgud's production of *Noah*, in which Guinness and actress/artist Merula Salaman both portrayed animals. The couple married on June 20, 1938, remaining together until his death. Their one son, Matthew, followed in his famous father's footsteps, appearing in numerous films between 1952 and 1986, including *Edge of Darkness*, *Lady Jane*, and *The Card*.

The onset of World War II prompted Alec Guinness to enlist in the Royal Navy in 1941. While in the military, he continued to perform on stage, making his American debut in the play *Flare Path* while stationed in New Jersey. 1946 saw not only the end of his naval stint, but also his credited film debut in *Great Expectations*, an adaptation of the Charles Dickens classic from director David Lean. Guinness and Lean forged a strong relationship and went on to collaborate on such film classics as *Oliver Twist*, *The Bridge on the River Kwai*, *Lawrence of Arabia*, *Doctor Zhivago*, and *A Passage to India*.

Film work was much easier to come by after Guinness' portrayal of Fagin in *Oliver Twist* catapulted the actor into stardom. Guinness starred in several comedies, earning critical acclaim for his impressive ability to alter his appearance for each film role he tackled. This was especially true of the 1949 classic *Kind Hearts and Coronets*, in which he played eight different members of an eccentric British family, among them a woman. Eddie Murphy has earned praise for similar work in his *Nutty Professor* movies, but Alec Guinness did it first, and masterfully.

Broadway was Guinness' next conquest, thanks to the 1950 production of T.S. Eliot's

Cocktail Party, which he brought from London to the U.S. The camera beckoned him back, however, and he quickly emerged as the ideal comic hero in such popular 1950s British comedies as *The Lavender Hill Mob*, *The Man in the White Suit*, *The Captain's Paradise*, *Father Brown*, and *The Ladykillers*. His first Hollywood role came in 1956, when he starred in *The Swan* alongside legendary thespians Grace Kelly (*Rear Window*, *Dial M For Murder*), Louis Jordan (*Swamp Thing*), and Agnes Moorehead (*Bewitched*).

Guinness won both the British and American Academy Awards in 1957, as well as the Golden Globe Award, for his portrayal of prisoner of war Colonel Nicholson in David Lean's brilliant anti-war drama, *The Bridge on the River Kwai*. Based on the 1954 novel by French author Pierre Boulle (*Planet of the Apes*), *Kwai* was the highest-grossing movie of the year. The film earned eight Oscar nominations, winning seven: Best Picture, Best Actor (for Guinness), Best Director, Best Cinematography, Best Film Editing, Best Score, and Best Screenplay Based on Material from Another Medium.

The actor received more Oscar nominations the following year for *The Horse's Mouth*, a satirical film he adapted from Joyce Cary's novel. In addition to starring in the movie, Guinness also penned the screenplay—scoring Oscar nominations for both acting and screenwriting. In the years since, Guinness received a host of Oscar, British Academy, Golden Globe, and other award nominations. In 1980, he received a special Oscar, an Honorary Award for Advancing the Art of Screen Acting Through a Host of Memorable and Distinguished Performances. Guinness also won a Tony Award in 1964 for Best Actor for his performance as Welsh poet Dylan Thomas in the play *Dylan*.

Like any actor, Guinness had his share of disappointments, among them 1961's *A Majority of One*, in which he played a Japanese gentleman, and *Hitler: The Last Ten Days* in 1973, in which he played Germany's infamous dictator. Both opened to less-than-stellar box office numbers despite critical praise, though neither hindered his reputation as a respected actor. He bounced back in 1976 in Neil Simon's hit comedy *Murder by Death*, then went on to garner his greatest box-office success a year later.

As Obi-Wan Kenobi, a Jedi hermit watching over young Luke Skywalker on the desert world of Tatooine, Guinness proved once more his

BOOKS BY SIR ALEC GUINNESS

Blessings in Disguise, Warner Books, 1987
My Name Escapes Me: The Diary of a Retiring Actor, Penguin Putnam, 1998
A Positively Final Appearance: A Journal, 1996-1998, Hamish Hamilton, 1999

BOOKS ABOUT SIR ALEC GUINNESS

Alec Guinness on Screen, Allan Hunter, 1983
Alec Guinness: A Celebration, John Russell Taylor, 1984
Alec Guinness: The Films, Kenneth Von Gunden, 1987
Dear Alec: Guinness at Seventy-Five, edited by Ronald Harwood, 1989
Guinness, by Robert Tanitch, 1991
Alec Guinness: Master of Disguise, Garry O'Connor, 1994

immeasurable talent, touching a whole new audience unfamiliar with his work. The film earned him further Oscar and Golden Globe nominations for Best Supporting Actor. When Guinness first received the script for *Star Wars*, he told an interviewer that he thought, "Oh, crumbs, science fiction, I can't be bothered with that." To his surprise, however, the storyline intrigued him, and he took the part.

Guinness reprised the role of Obi-Wan Kenobi in both *The Empire Strikes Back* and *Return of the Jedi*, but near the end of his life voiced frustration at fans who associated him only with the *Star Wars* films. Still, his portrayal of the wise Jedi immortalized him in the eyes of a generation of moviegoers the world over.

After *Star Wars*, Guinness continued to amaze audiences in acclaimed films like *A Passage to India*, *Kafka*, and *Little Dorrit*, which earned him Oscar and Golden Globe nominations, as well as the 1988 Los Angeles Film Critics Association Award for Best Supporting Actor. He wrote a trio of autobiographies, titled *Blessings in Disguise*, *My Name Escapes Me*, and *A Positively Final Appearance*, and appeared in films as recently as 1996.

In the past few years, though, Guinness withdrew from public life to his home in



Hampshire, England, where he quietly battled liver cancer in solitude with Merula, his wife of more than 60 years. He died at age 86 on August 5, 2000, in Sussex, England, his final performance that of a husband and father saying goodbye to those he loved. ☹



STAR NEWS

FROM THE WORLD OF LUCASFILM



MACE WINDU CONQUERS HOLLYWOOD

In a celebrity-studded ceremony, Samuel L. Jackson gets a star on the Hollywood Walk of Fame by Scott Chernoff

HOLLYWOOD—Hundreds of fans poured onto Hollywood Boulevard to see megastar Samuel L. Jackson inducted into the world-famous Hollywood Walk of Fame on June 16. With Jackson's family, friends, and a phalanx of famous friends looking on, honorary Hollywood mayor Johnny Grant, bearing a proclamation also signed by Los Angeles Mayor Richard Riordan, unveiled Jackson's sidewalk star and declared, "As the Mayor of Hollywood, I hereby proclaim this Samuel L. Jackson Day in Hollywood!"

Standing at the podium in front of a giant billboard bearing his image as the title character in *Shaft*, which was opening that

day, the Oscar-nominated actor said, "This is incredible. I remember walking down this street for the first time in 1969, looking at all the names on the street and being



amazed, smiling because I knew so many of them—and that's due to the fact that my mom threw me into the movie theaters a lot in Chattanooga, Tennessee, and I spent hours with her in the movie theaters on Saturday and Sunday.

And it never crossed my mind that my name would be a part of this—even once I got in this business."

Added the actor, whose mother was watching from the side, "So carry on and do the things you do, and sometimes good things happen, or amazing things happen, because of who we are and what we do."

In Jackson's case, what he does as an actor has not only been embraced by moviegoers worldwide, but he only seems to be getting more popular as time goes on. In addition to his role as Mace Windu in Episodes I and II of the *Star Wars* prequel trilogy, Jackson has appeared in a plethora of memorable films, including *Pulp Fiction*, *Jackie Brown*, *Jurassic Park*,

Do the Right Thing, *Die Hard with a Vengeance*, *Goodfellas*, the recent hit *Rules of Engagement* and, of course, *Shaft*. Last year, *Daily Variety* listed Jackson as the actor who appeared in more movies than any other during the '90s, and with two 2000 hits under his belt already and *Unbreakable*—the new movie from *Sixth Sense* creator M. Night Shyamalan—on tap, he is more than keeping up that torrid pace.

Among those who showed up to celebrate Sam Jackson Day were actors Dustin Hoffman (Jackson's co-star in *Sphere*), Angela Bassett (who worked recently with Jackson on the animated film *My Friend Martin*, about Martin Luther King, Jr., and is now shooting Frank Oz's *The Score*), and Alfre Woodard (who starred with Jackson in the 1978 TV-movie *The Trial of the Moke*), as well as Jackson's *Rules of Engagement* director, William Friedkin.

Also on hand was Jackson's fellow sci-fi icon, original *Star Trek* star Nichelle Nichols, who told the *Insider*, "Sam is a great actor, and that is only equaled by his humanity and character. He's a quality person, and I wanted to come out and support him and welcome him to the sidewalk."

Nichols added that the occasion reminded her of her own induction onto the Walk of Fame. "I recall that beautiful afternoon, when people came from Europe and Asia and Germany and all over," she said. "It brings back really fond, wonderful memories."

Dustin Hoffman was also in a mood to reminisce. "Sam and I met on *Sphere*," he recalled, "and when we made that film, we real-

KERSHNER & McCALLUM IN PARIS

PARIS—Two different eras of behind-the-scenes forces in the *Star Wars* saga met when Rick McCallum teamed up with Irvin Kershner in Paris recently. McCallum was taking time off from his Episode II producing duties prior to the start of filming to join the American delegation at the Paris Film Festival with Kershner, director of *The Empire Strikes Back*. The duo also dined with French President Jacques Chirac, and McCallum popped up at La Sorbonne to speak to students at the world-renowned university about new advances in filmmaking technologies.

ized that we have a lot of things in common. We were both from the theater. We share the same physique, and we are both very cool."

OK, so maybe Hoffman was really in more of a mood to kid around. "Sam lives dangerously as an actor, and he makes me want to live dangerously," he told the crowd. "So when I woke up this morning and I knew I was going to be here on this momentous occasion, all I heard going through my head was Chris Rock." And with that, Hoffman burst into an impression of comedian Rock that had Jackson and the audience in stitches: "Sam Jackson! Sam Jackson! Hollywood Walk of Fame! Hollywood Walk of Fame! You're so famous, and you made all that money—but the Man shocked you, because he's got you right where he wants you—you're back on the sidewalk! Sam Jackson!"

But Hoffman also spoke of how impressed he was by watching Jackson work. Noting Jackson's considerable history on the stage, Hoffman said, "When Sam shows up on the set, he brings with him the Negro Ensemble Company, the New York Public Theater, the plays of Shakespeare, and the plays of August Wilson. Sam Jackson, first and foremost, is a stage animal, and that's why I'm here today. And it's a great pleasure to honor you, Sam."

A visibly moved Jackson thanked his wife, actress LaTanya Richardson, and their daughter, Zoe, with the proud father announcing that he attended his daughter's own milestone, her high school graduation, the day before.

"It would have been impossi-

ble to do all these things," he said, "without the support and love of family and friends, people that encourage you to continue when you don't feel like you want to, or people that say, 'You're doing something good, keep doing it,' and they give you a hug, a slap on the back, a clap, or they give you an honest criticism." Looking at his wife, he added, "Luckily, I've had a staunch critic who lived in my house for the last 30 years, who knows what she's talking about—and I always trusted the fact that she did."

Then the acclaimed actor fixed his gaze on the throngs of fans gathered in the street. "Thank you to you—the public," he said, "all you guys who like what I do and express that in different ways. You say it to me when you see me on the street, and you express it most of all by spending your hard earned dollars to go and see what I do onscreen—and I definitely want to thank you for that. Thank you for the love and support that you give me." ☺

Samuel L. Jackson's *Star Wars* the Walk of Fame can be found at 7018 Hollywood Blvd., across the street from Mann's Chinese Theater.



Liam Neeson Injured, Recovering

LITHGOW, NY—Episode I star Liam Neeson suffered a fractured right pelvis, a chipped left pelvis, and multiple leg abrasions when his motorcycle collided with a deer in July. Although the Oscar-nominated actor required four hours of surgery, his publicist told *USA Today*, "We're expecting a quick recovery."

According to the Dutchess County Sheriff's Office, the accident occurred around noon, when Neeson, 48, was riding his 1989 Harley Davidson near his home and a deer suddenly jumped into the road. The deer was killed, and Neeson was thrown from the motorcycle seconds before it hit a tree at 70 mph. Luckily, he was wearing his helmet.

Everyone here at the *Insider* wishes Neeson a speedy recovery! ☺

Queen's Gambit Plots Winning Strategy

FOUR BATTLES TAKE PLACE SIMULTANEOUSLY—all within your very own home. No, we're not talking about an argument

over what to watch on TV, we're talking about the new strategy board game *The Queen's Gambit*.

The new game, due in September from Hasbro Games/Avalon Hill, lets players recreate the ending to *The Phantom Menace* with four simultaneous battles on four different game boards. The card-based game covers all four conflicts from the end of Episode I: the lightsaber duel of Obi-Wan and Qui-Gon vs. Darth Maul, the ground battle between the Gungans and the battle droids, Anakin's flight to the Control ship, and the showdown between the Queen's forces and the Neimoidians at Theed Palace. Strategy is the key to winning here—and the three-level cardboard/plastic palace, with 130 plastic models, is pretty cool, too! ☺

Harrison Ford Leads Daring Helicopter Rescue

LIKE HAN SOLO SWOOPING IN with the *Millennium Falcon* to save the day during the Death Star attack in *Star Wars*, actor Harrison Ford piloted his Bell 407 helicopter to rescue an ailing hiker off an 11,106-foot peak in the Grand Tetons of Wyoming in August.

Ford, who has a ranch in Jackson, Wyoming, is a volunteer rescue pilot for the counties of Lincoln and Teton, saving the counties the \$1,000 per hour it would normally cost to pay a pilot, the Associated Press (AP) reported. Ford sprang to action after hiker Sarah George, 20, fell ill on a five-hour climb of Table Mountain, with heat, altitude, and dehydration rendering her barely able to walk more than a couple steps at a time. Her friend Megan Freeman,





RONNY COUTTEURE 1952-2000

ACTOR RONNY COUTTEURE, THE BELOVED FRENCH ACTOR who played Remy on *The Young Indiana Jones Chronicles* died in June at his home in the north of France. He was 48.

Coutteure was a star in Belgium and the north of France, where he appeared on the hit television show *Merci Bernard* in 1982. Among his many supporting roles in French movies and television shows are *Un Dimanche de Flic*, *Bel Perdu*, and *Mini Trip*, the TV-movie in which Lucasfilm discovered him for *Young Indy*. But Coutteure was principally a theater artist, and he wrote and acted in his own show on stage. A few years ago, he and his wife Dianne, opened *La Ferme des Hirondelles*, a restaurant with live-shows where Coutteure combined his enjoyment of good food with his love of entertainment. He also hosted a TV show called *Ronny Coup de Cœur* on French television.

Coutteure had a big heart, and formed a distinct bond with his fans at the *Insider's* sister magazine in France. He is survived by his wife, a son, and a daughter. ☹

STAR SIGHTINGS

LIAM NEESON (Qui-Gon Jinn) is joining Leonardo DiCaprio and Cameron Diaz in director Martin Scorsese's period drama *Gangs of New York*, in which Neeson is set to play DiCaprio's father. ... **HARRISON FORD** (Han Solo) is the host of *Flight Line*, a documentary about Vietnam-era pilots, set to air on PBS stations in time for Veterans Day, November 11. ...

CARRIE FISHER (Princess Leia) and Elaine Pope wrote the ABC TV-movie *These Old Broods* which stars Fisher's mother, Debbie Reynolds, along with her former stepmother, Elizabeth Taylor, and non-stepmothers Lauren Bacall and Shirley MacLaine.

... **MARK HAMILL** (Luke Skywalker) appeared on an episode of the Howard Stern-produced FX comedy series *Son of the Beach*, and lends his versatile voice to DreamWorks' first video release, *Joseph: King of Dreams* (also starring the voice of Ben Affleck) and Hanna-Barbera's video release *Scooby Doo and the Alien Invaders*, which also boasts the dubious distinction of having the *Scooby Doo* theme song as sung by actress Jennifer Love Hewitt. ...

Star Wars saga visual effects supervisor **DENNIS MUREN** and score composer **JOHN WILLIAMS** are both at work on the sci-fi epic *A.I.*, which Steven Spielberg is directing from a concept long in development by the late Stanley Kubrick. ... Composer/conductor Williams was also the first artist, along with country star Garth Brooks, to be inducted into the Hollywood Bowl Hall of Fame, this summer. ...

PERNILLA AUGUST (Shmi Skywalker) stars on the Swedish television program *Victims and Perpetrators*. ... **HUGH QUARSHIE** (Captain Panaka) appeared on the British television drama *The Bill*. ... **TONY COX** (an Ewok in *Return of the Jedi*) had a big role as the limo driver who stole the bride from Jim Carrey on their wedding day in *Me, Myself and Irene*. ...

Episode II co-writer **JONATHAN HALE** has signed to write a prequel to *The Mummy* called *The Scorpion King*, based on the character played by wrestler The Rock in the currently-shooting sequel *The Mummy Returns*. ... **JOE NUSSBAUM**, who directed the spoof film *George Lucas in Love* (*Insider* #48), landed his first feature film directing job: *How to Eat Fried Worms*, based on the children's book by Thomas Rockwell, with a script by Bob Dolman (*Willow*). ... **MARTIN HYNES**, who played Lucas in *Lucas in Love*, has written three screenplays: *Stealing Stanford* for director Bruce McCulloch (of *Kids in the Hall*), *Expiration Date* for star Martin Lawrence, and a remake of sci-fi classic *The Incredible Shrinking Man* for Eddie Murphy. ☹

FORD (CONTINUED FROM PAGE 25)

22, put in a cell phone call for help, and then, with the aid of two other hikers, carried George two miles to a meadow where Ford landed his chopper.

The hikers were unaware of the identity of their rescuer, and there was only enough room in the helicopter for one of them, causing Freeman to descend the mountain on her own. George didn't recognize Ford until the onboard emergency medical technician filled her in. "He was wearing a T-shirt and a cowboy hat," George told AP. "He didn't look like I'd ever seen him before."

After a couple days rest at nearby St. John's Hospital, the grateful hiker recovered fully from her illness. But a little bit of embarrassment proved harder to overcome: George later told a reporter, "I can't believe I barfed in Harrison Ford's helicopter." ☹

Sneak Peak Behind-the-Scenes of Episode II in November

FANS WILL HAVE A CHANCE to watch their first behind-the-scenes glimpse of Episode II on their own television sets when Fox Home Video issues a new set of Episodes IV, V, and VI of the *Star Wars* saga in a new VHS box set this November.

A New Hope, *The Empire Strikes Back*, and *Return of the Jedi* have not been available on video since the 1997 Special Edition video release went on sale in

January, 1998. In this new release, the three films will only be sold as a set and will be priced for sell-through, not rental. The set will feature new slip case box art and will hit stores sometime in November, with an exact date and suggested retail price yet to be determined at presstime.

Included on the *A New Hope* tape will be a behind-the-scenes sneak peek at Episode II, featuring George Lucas. The version of the films for this release will be the Special Edition seen in 1997, and the *Star Wars* saga will not be released for the DVD format at this time. ☹



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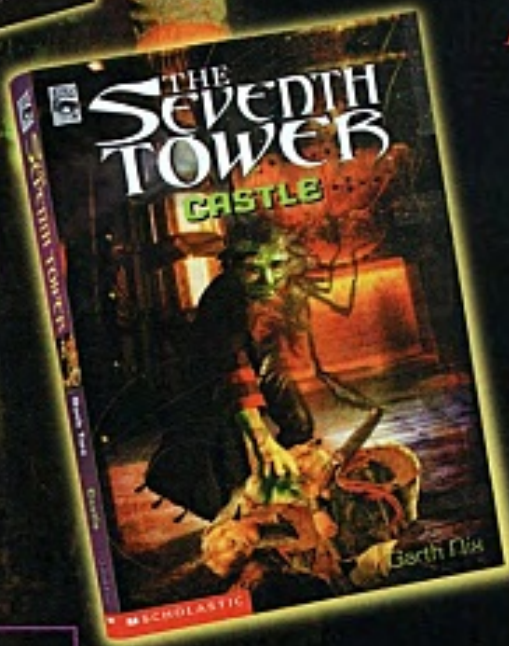
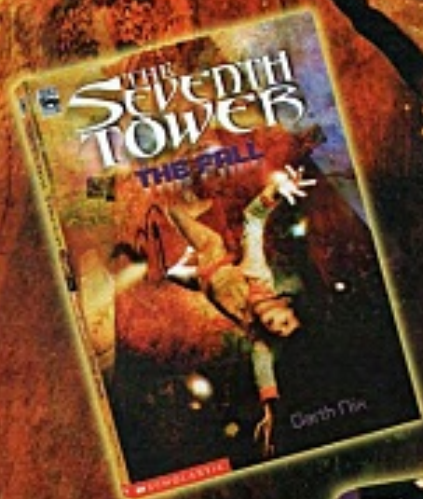
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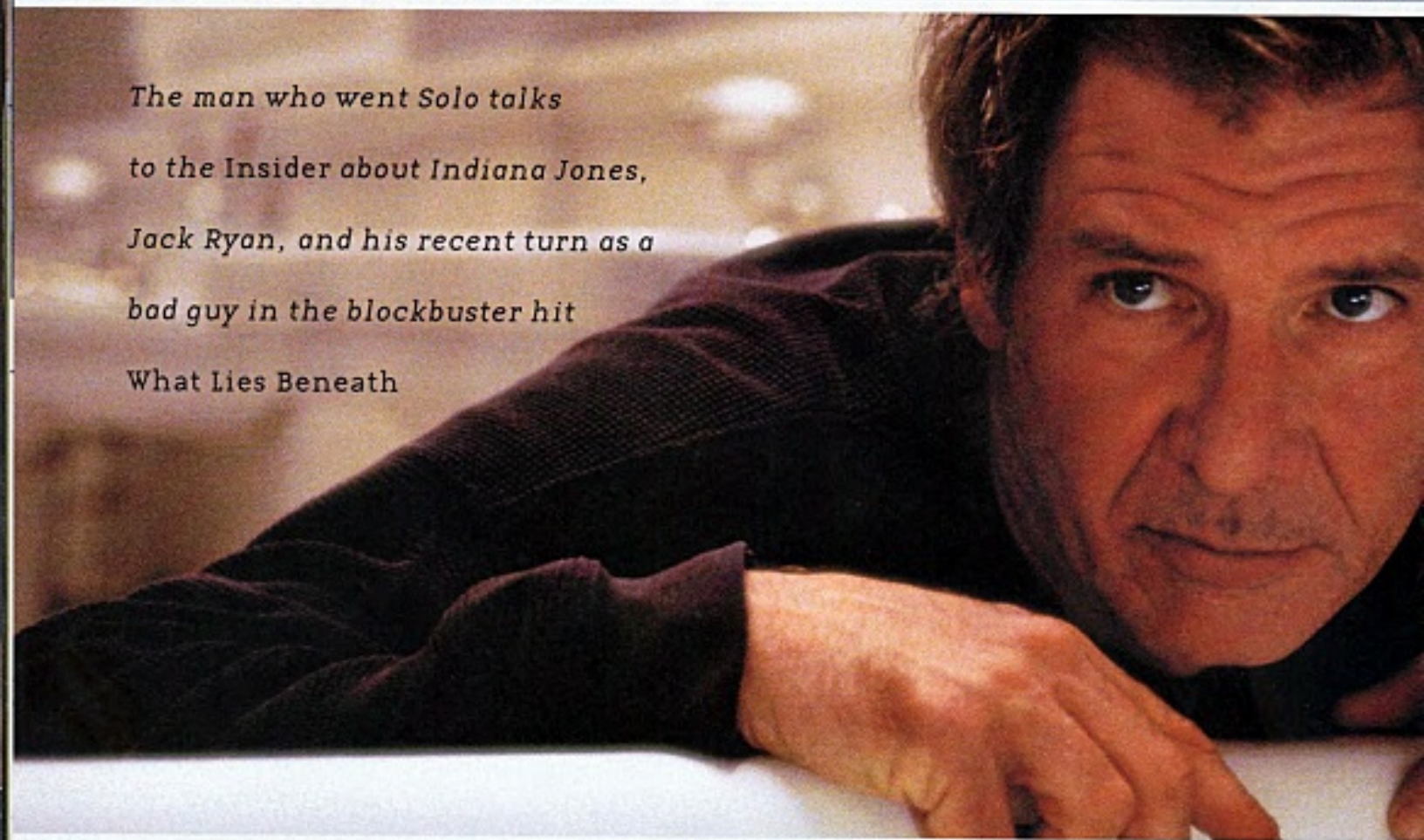
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H A A R R R R S I O S

*The man who went Solo talks
to the Insider about Indiana Jones,
Jack Ryan, and his recent turn as a
bad guy in the blockbuster hit
What Lies Beneath*



WHAT LIES AHEAD

WHAT'S THE SECRET to Harrison Ford's considerable success? Maybe it's that, by the 58-year-old actor's own admission, "I never wanted to be a movie star."

He is a movie star, of course—he's one of the foremost leading men of his generation in Hollywood and star of some of the most popular movies of all time. But during a July trip to Los Angeles to discuss *What Lies Beneath*, the Robert Zemeckis film in which Ford co-stars with Michelle Pfeiffer, Ford made it clear that he remains ambivalent, at best, about finding himself a superstar.

N O F N O R F D O R D

BY JASON FRY WITH SCOTT CHERNOFF



SO LOW: Harrison Ford as Dr. Norman Spencer in the horror hit *What Lies Beneath*.

"I wanted to be a film actor," he said. "I wanted to work in films—I wanted to make a living as an actor doing whatever I needed to do so that I didn't have to be a carpenter or a pizza cook or any of the other things I used to do in order to help make a living. All I ever was ambitious for was regular work of some quality. And I have never really thought through the whole movie-star thing, except that it has always been my ambition from the very beginning to slightly confuse the audience's expectations."

Ford wasn't in town to look back at his past or (alas) to reminisce about *Star Wars*. He was there to talk about *What Lies Beneath*. But in taking the role of Dr. Norman Spencer, the Chicago-born actor has demonstrated beyond all doubt that he doesn't shy away from shocking an audience that thinks it knows what kind of role he likes to play. Throughout his career,

Ford has deliberately tried to confound expectations about him—and with Dr. Spencer, he may have thrown audiences his biggest curve ball yet.

"It's a great part for Harrison—a real departure for him," observed Pfeiffer. "You know, we're not used to seeing him play flawed characters, and I think that will be intriguing for people."

Ford landed in Hollywood in the 1960s and spent time as a contract player with Columbia and Universal, landing bit parts in film fare such as *Dead Heat on a Merry-Go-Round* (he's quickly glimpsed as a bell hop) and *Luv*, as well as turning up as a guest star on such TV shows as *Kung Fu* and *Love, American Style*. But he tired of the routine and became increasingly wary that he was on the verge of being typecast.

So he determined to do things his way: he became a carpenter, working only when he got good parts that he felt would allow him to show his range as an actor. For example, Ford went from playing the arrogant hot rod Bob Falfa in George Lucas' *American Graffiti* to playing a San Francisco executive in Francis Ford Coppola's *The Conversation*—a pair of roles between which he was the only conceivable link.

Ford's second collaboration with Lucas, *Star Wars*, launched him on a rocket ride to superstardom, but that only made him all the more determined to do things his way. "From the moment I saw *Star Wars*," Ford told the *Insider*, "and realized it was going to be as successful as I thought it was going to be, I determined to do something very different before it came out, so that the audience—or at least the industry—would know that I had other arrows in my quiver and was anxious to fire them as well."

Immediately after *Star Wars*, Ford took a part in *Heroes*, in which he played a Vietnam vet alongside Henry Winkler and Sally Field. He recalled in a 1979 interview that he took the part because he knew it would "show me in something totally different and thus give some proof of my versatility." Being identified

only with *Star Wars*, he recalled then, "could have been the beginning and the end—with no middle—to my career." He was determined to make it just the beginning, and, as he put it, to "get known first and foremost as an actor, not as that actor who played Han Solo in *Star Wars*."

By the time *The Empire Strikes Back* came out in 1980, Ford had done everything he could to prove his versatility. He'd taken a bit part in Coppola's *Apocalypse Now* as a nameless colonel (he raffishly billed himself as Colonel Lucas), returned to action-adventure in *Force 10 From Navarone*, had his first screen kiss in *Hanover Street*, and played alongside Gene Wilder in *The Frisco Kid*, an Old West road movie matching up Wilder's Polish rabbi with Ford's outlaw.

The paychecks may have increased since then, but the plan has stayed the same. Ford has zigzagged between action movies (the *Star Wars* and Indiana Jones films, as well as two turns as Jack Ryan in *Patriot Games* and *Clear and Present Danger*, and his winning roles in *Air Force One* and *The Fugitive*), dramatic films (*Presumed Innocent*, the sci-fi classic *Blade Runner*, and *Witness*, for which he was nominated for an Academy Award) and comedies (*Six Days Seven Nights*, the remake of *Sabrina*, and *Working Girl*).

But *What Lies Beneath* is something else entirely: a ghost story in which Ford turns out to be decidedly less than a hero. **(A word of warning: If you didn't see *What Lies Beneath* this summer, you may want to stop reading until you do.)**

As *What Lies Beneath* opens, it's been a year since research geneticist Norman Spencer betrayed his wife Claire (Michelle Pfeiffer) by having an affair with Madison Elizabeth Frank (played by model-actress Amber Valletta). Spencer thinks he's gotten away with the affair (and with much more), but then Claire begins hearing mysterious voices and seeing wraith-like manifestations in their New England home. The ghost won't be dismissed; in the end, Claire finds out that her beloved husband is, in fact, a ruthless killer—and one who'll come after her if that's what it takes to keep his secret.

**"I NEVER
WANTED TO
BE A MOVIE
STAR."**

I NEVER WANTED TO BE A MOVIE STAR.

While the bad guy role is certainly different, even for the hard-to-pin-down Ford, he said he wasn't concerned by how audiences might react, calling *What Lies Beneath* an opportunity "to do something different from what people are expecting. This is a different genre than I've set foot in before, but I think it's an especially skillful example of the genre," he said, adding that he was drawn to *What Lies Beneath* not just by the surprising twist the story takes, but by "the quality of truth that I think it has. The relationship between these people is, I think, very truthful—and then it turns to poo, the way things sometimes do."

But Ford said he was drawn more to the script than the menacing character he played. "Ordinarily, I respond to a character and his dilemma," Ford said. "In this case, I responded to the idea of the film itself. It was so immediate, so contemporary. I loved the construction of the script and the surprises built into it, as well as the character."

Zemeckis is an ideal director for Ford—after all, he's hard to pin down himself: he won an Oscar for *Forrest Gump*, but his other films include everything from audience pleasers such as the three *Back to the Future* movies and *Who Framed Roger Rabbit* to the ruminative science-fiction film *Contact* and the edgy comedy *Used Cars*. When Zemeckis was casting *What Lies Beneath* from the screenplay by Clark Gregg (based on a story by Gregg and Sarah Kernochan), Ford was his first and only choice to play Dr. Spencer. The actor quickly agreed to take the role, but couldn't commit to the movie at the time because he was shooting *Random Hearts*. To accommodate him, Zemeckis did an interesting bit of juggling, shooting the first half of the Tom Hanks movie *Cast Away*, then shooting all of *What Lies Beneath* with the same crew, and then reversing course to finish the first movie.

Working with Ford, Zemeckis indicated, made the gymnastics worth it. "The thing that surprised me was how meticulous he is," Zemeckis said. "He wanted to know everything about his character."

Ford noted that he made "a few suggestions" about the script and his geneticist character, noting, "I did a little bit of investigation into genetics and the current state of research and what this character might specifically be doing. As far as the psychology of the character was concerned, I did a little bit of research, but not



TRUST HIM: [Clockwise from above] Stargazing with Michelle Pfeiffer in *What Lies Beneath*; meeting up with Marion in *Raiders of the Lost Ark*; and making a point in *The Empire Strikes Back*.

much. I thought I actually understood this character on the basis of what I read in the script."

Ford wasn't just interested in Dr. Spencer's internal makeup. Zemeckis recalled that the actor showed up on the set before he was needed, while the Spencers' house was still under construction: "He was already enmeshed in it. He would say, 'I don't think this character would have a desk like this.' It's wonderful to have somebody doing all that work for you."

Asked about those early set visits, Ford explained that "the house represents the characters, and I was very curious about how my character was being represented. They were shooting scenes in that house before I had a chance to see it, so I rushed right over."

While Zemeckis clearly appreciated Ford's craft, the actor was quick to return the compliment. Asked what makes a successful director, Ford compared Zemeckis to Lucas and Steven Spielberg, citing their "interest in stories, understanding of human nature, our culture—a way of bringing issues which are general and large into a particular forum." He noted that

he'd always wanted to work with Zemeckis and admired his "very unique visual capacity. Bob is a spectacular film craftsman and a very skilled storyteller—he is so good that he is able to take a film beyond its genre distinctions, as I think he did with this film." For *What Lies Beneath*, Ford added, "Bob built a number of things in the editing room which were surprises, which were startling."

Ford noted that Zemeckis spent a lot of



time on production design for *What Lies Beneath*, an attention to detail that would pay off for the actors and for the story. "The bathroom," Ford said, "which there seems to be one of, is in fact one of about six sets, all of them designed for a particular shot to create a certain mood or effect." During shooting, Ford said that Zemeckis used "very long takes, very complicated camera moves. He designed the set for those moves to be possible. And it gave the actors the opportunity to have a much longer run at certain moments, which is very helpful."

"I BELIEVE IN MOVIES—I DON'T BELIEVE IN GHOSTS."



It's not surprising, given Ford's no-nonsense approach, that he gave short shrift to any talk of the supernatural. His co-stars mused about the possible existence of psychic phenomena at length, with Pfeiffer recalling an odd experience in a purportedly haunted San Francisco hotel and Diana Scarwid (with whom Ford appeared in *The Possessed*, an eminently forgettable 1977 TV movie) recounting a spooky experience with a Ouija board. But not Ford. Asked if he had ever had a supernatural experience, Ford offered a curt, "No," adding, "I believe in movies—I don't believe in ghosts."

Ford acknowledged wryly that for him, the craft of acting is far more enjoyable than the perks of being a "name" actor—to say nothing of the need to perform star turns to promote a film. But while Ford never wanted to be a movie star, he also isn't going to let that reluctance hurt the pictures to which he devotes so much time and effort. "I take more pleasure in one than the other, but I understand the obligation that we who take the money have to use our access to bring [a film] to people's attention," he said.

While calling acting "just a job," he did acknowledge that his children have had to make some adjustments to having a father who's a household name. But in doing so, he made it clear that his children (he is married to *E.T.* screenwriter Melissa Mathison) have inherited their father's straightforward take on life.

"They certainly have a certain number of people in their lives who they understand to

be more interested in the job that I do than might be the case if I were a plumber or a lawyer or something else," Ford said. "There's rather more attention paid to the job that I do, but I think my kids are very strong, independent, developed personalities. I don't think they have any particular taste or utility for my fame." Ford said that so far, none of his children had shown any interest in show business, but added, "I would encourage them to do whatever it is that they want to do."

In addressing his next roles, Ford made it clear he's sticking to his plan of keeping audiences guessing—and isn't shy about keeping critics doing the same. He acknowledged that he passed on *Traffic*, a forthcoming project from director Steven Soderbergh (*Out of Sight*, *The Limey*, *Erin Brockovich*), but brushed off any speculation that he turned down the movie because his part was another turn as a villain, and therefore too similar to *What Lies Beneath*.

"That didn't work out simply because the character's situation was so grim," Ford said, adding that character (now being played by Michael Douglas) is not really a villain but rather dealing with serious problems. "His daughter is a drug addict, and I didn't want to

spend another two hours on-screen being grim about something after *Random Hearts*, in which I had a similar dramatic obligation. I thought I didn't want to bring that kind of character to the audience again without doing something else in between."

That being said, Ford put the kibosh on rumors that he felt he might "need" to do an action picture next, observing, "I don't make these announcements—I don't know where this stuff comes from." He did note, however, that "I have fun rolling around on the floor with the stunt guys. And it's interesting to try and develop a story in action sequences."

Could that mean another turn as the intrepid archaeologist Indiana Jones could be on tap? Well, maybe. Although Ford made it clear that rumors making the rounds about a fourth movie in the series dreamed up by Lucas and Spielberg are so far exaggerated, he didn't close the door on the possibility.

"The reason people are still asking is because we're still saying that we all want to do it," Ford said. "It's simply a matter of finding a script that we all agree upon, that we're equally enthusiastic about, and finding a time when we can all three work together." But, he

added, no such script has been written yet.

On the other hand, Ford firmly shut the door on another outing as Jack Ryan, the character Ford played in adaptations of two Tom Clancy novels. The actor said it was "not likely" he would take the role again in *The Sum of All Fears*. "I passed on the last

script," he said, "so I think that puts an end to it." (Fans who remember that Ford took over the role from Alec Baldwin will observe that Ford's decision only puts an end to his involvement—in fact, Ben Affleck is in discussions to become the third Jack Ryan.)

So what's next for Harrison Ford, who's played everything from bell hop to U.S. President, spice smuggler to research geneticist? Will it be an action-adventure, a romantic comedy, a drama or even another turn as a villain? Or could another Indiana Jones adventure lie ahead? It's anybody's guess, but as anyone who's watched his career for any amount of time knows, Harrison Ford's next role will be one that speaks to him not as a movie star, but as the only thing he's ever wanted to be: an actor. ☺

**"I HAVE FUN
ROLLING AROUND
ON THE FLOOR
WITH STUNT
GUYS."**

EPISODE II

CASTING UPDATE

THEIR FACES MAY BE FRESH NOW, but in a couple years these actors are sure to be as familiar to Star Wars fans as such once-unknown talents as Mark Hamill, Carrie Fisher, and Jake Lloyd. The latest additions to the cast of the Star Wars prequel trilogy, they will soon take their places onscreen beside such returning Star Wars stars as Natalie Portman, Ewan McGregor, and Samuel L. Jackson.

While the first four Star Wars movies featured veteran players such as Peter Cushing, Sir Alec Guinness, Billy Dee Williams, Liam Neeson, and Jackson, George Lucas has a history of finding unknown actors for the Star Wars films rather

than relying on star power alone, and Episode II is continuing that tradition. While screen legend Christopher Lee and popular television actor Jimmy Smits already have legions of fans, most of Lucas' and casting director Robin Gurland's choices have been relative unknowns to North American audiences. Gurland spotted most of the new players in Australia, where Episode II started shooting in June, and nearby New Zealand.

But of course, one very notable new star in the Star Wars universe was not from Down Under but rather the Great White North—Canada, home to the new face of Darth Vader.

HAYDEN CHRISTENSEN

ANAKIN SKYWALKER



After six months of searching, during which Robin Gurland met or spoke with 442 candidates, George Lucas asked 19-year-old Canadian actor Hayden Christensen to portray the man who will become Darth Vader.

Christensen (interviewed in *Insider* #50) was born in Vancouver on April 19, 1981. His parents both work in the communications industry, and he has three siblings—a brother, age 27, and two sisters, ages 25 and 15. His family moved to Toronto when he was a child, where he proved himself quite an athlete. Standing 6'1" tall, Christensen enjoys most competitive sports, especially hockey, football, skateboarding, biking, fencing, and rollerblading. In fact, he came very close to pursuing tennis instead of acting.

A professional actor since the age of seven, he played Skip McDeere on the Canadian soap opera *Family Passions* when he

was only 13. He appeared on the big screen in John Carpenter's *In the Mouth of Madness* and Sofia Coppola's *The Virgin Suicides*, and on TV in *Are You Afraid of the Dark?*, *Love and Betrayal: The Mia Farrow Story*, *Danielle Steele's No Greater Love*, *Freefall*, and *Trapped in a Purple Haze*.

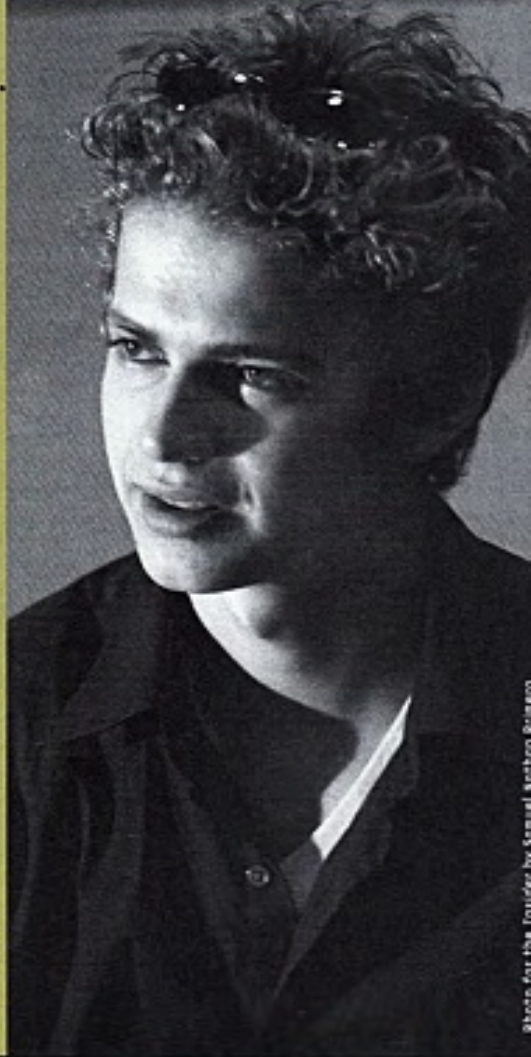


JAKE LLOYD



SEBASTIAN SHAW

Christensen earned his highest acclaim on the Fox Family Network series *Higher Ground*, in which he played a troubled teen named Scott Barringer. The series was canceled after only 20 episodes, but Christensen soon got the call about Anakin. Gurland said she was initially drawn to him thanks to a combination of vulnerability and edginess, and a depth to his eyes that intrigued her. He's also got the physical characteristics necessary to make him believable as the grown-up version of Episode I's young Anakin, Jake Lloyd—and the future father of Luke and Leia. Finally, the face behind Darth Vader's ominous mask was chosen.



CHRISTOPHER LEE

A CHARISMATIC SEPARATIST



A household name to genre fans, Christopher Lee helped define horror cinema in the 1950s and '60s alongside such contemporaries as Vincent Price and Peter Cushing. A New Hope's Grand Moff Tarkin. Now cast as a charismatic separatist in Episode III, Lee joins Cushing in the annals of *Star Wars* actors.

Lee has worked in the film industry for 53 years, starring in such favorites as *The Curse of Frankenstein*, *The Horror of Dracula*, *The Man*

With the *Golden Gun*, *Dracula: Prince of Darkness*, *The Three Musketeers*, *The Four Musketeers*, *Sleepy Hollow*, and the upcoming *The Lord of the Rings*. With 250 television and film credits, he is listed in *The Guinness Book of Movie Facts and Feats* as the international star with the most credits. He made over 20 movies with Cushing in Hammer Productions' famous line of horror films.

For more on Christopher Lee, check out his interview on page 62.

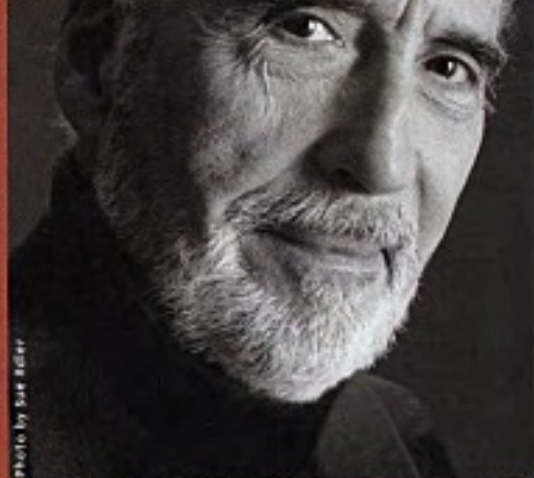
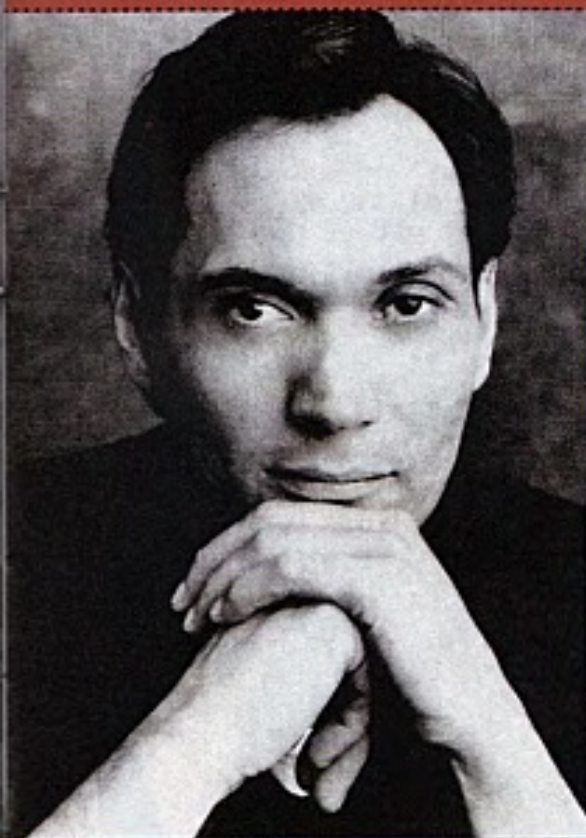


Photo by Sue Keller



JIMMY SMITS

SENATOR BAIL ORGANA

player in the creation of the Rebel Alliance—indeed, in *A New Hope*, Princess Leia said that Obi-Wan Kenobi “served my father in the Clone Wars.” Adrian Dunbar had been cast in the role for *The Phantom Menace*, but his brief appearance, seconding Amidala's vote of no confidence in Chancellor Valorum, was later cut.

A Brooklyn native and second-generation American, Smits has his roots in Puerto Rico and the South American country of Surinam. His family moved several times when he was a child, and the years spent in Puerto Rico during his adolescence allowed Smits to learn Spanish. This experience prepared him for his lauded role in Gregory Nava's 1995 feature film *My Family, Mi Familia*, for which he was nominated for an IFF Independent Spirit Award.

After studying drama at Brooklyn College and Cornell University, Smits performed in numerous off-Broadway productions and with the New York Shakespeare Festival. He appeared in *Hamlet*, directed by Joseph Papp, *Little Victories*, co-starring veteran actress Linda Hunt, and a three-month run of *Death and the Maiden* at the Mark Taper Forum in Los Angeles.

Of course, Smits is most well-known to television audiences for his work on *L.A. Law* and *NYPD Blue*. He received six consecutive Emmy nominations for his role as Victor Sifuentes on *L.A. Law*, and five as Bobby Simone on *NYPD Blue*. In fact, Smits has received an Emmy nomination for every year he has been on television, winning the statuette in 1990 for *L.A. Law*.

The actor has also had three Golden Globe Award nominations and four Screen Actors Guild Award nominations, and has won the Golden Globe once. His other television work includes the Showtime movie *Marshal Law*, the ABC miniseries *Stephen King's The Tommyknockers*, and numerous television movies such as *The Broken Cord*, *The Cisco Kid*, and *Solomon and Sheba*.

Since leaving *NYPD Blue* in one of the most touching and honored episodes of that series' history, Smits has completed work on three films: Wim Wenders' *Million Dollar Hotel*, co-starring Mel Gibson, Milla Jovovich, Gloria Stuart, and Amanda Plummer; *Price of Glory*, which was released in March; and *Bless the Child*, a thriller co-starring Kim Basinger, which hit theaters in August.



From patrolling the streets of New York to leading the planet of Alderaan—hitting the screen as Senator Bail Organa of Alderaan, the future foster-father of Princess Leia, will be popular and acclaimed actor Jimmy Smits.

The character was killed when the Death Star destroyed Alderaan in the original *Star Wars*. In *Star Wars* lore, Organa is said to a key



Don't Judge Daniel Logan by his age—the 13-year-old Maori New Zealander, who plays a mysterious young boy in

Episode II, is already a television veteran. His credits include guest-spots on *Hercules: The Legendary Journeys* (as Zeylan in the episode "Redemption") and *Shortland Street* (a New Zealand series in which he played Ben Hollins for a 14-episode stint).

Logan attended drama classes with actress Francesca Waters, known to *Hercules* fans as Okaleia, and acted in numerous stage productions at Lincoln Heights School. He played a lead character named Mark in the short film *Falling Sparrows*, and provided voice-over work on the New Zealand animated series *Tamotā*. Additionally, Logan has appeared in a variety of television commercials, including ads for Delta Milk, Quality Bakers, Caltex Lemonade, Anchor Milk, and Air New Zealand.

In his spare time, Logan enjoys rugby, hockey, swimming, and singing.

DAVID BOWERS



Actors' histories can be as varied as the roles they pursue, and David Bowers illustrates this statement well, since much of his background is not

in acting, but rather in service to his country. In his nine years with the Australian Special Air Service and 14 years with the Western Australia Fire and Rescue Service, Bowers gained expertise in such skills as parachuting, radio operation, weapons handling, and scuba diving.

Turning his attention to acting, Bowers took courses in directing and acting at the Filmmakers College of the Arts and Science, Edith Cowan University, and the Western Australia Academy of Performing Arts. After taking part in the Perth Art Rage Festival in 1997, Bowers landed several television roles on programs such as *Water Rats*, *Wildside*, *Home & Away*, *Above the Law*, *Grass Roots*, and *Farscape*, a hit in the U.S. on the Sci-Fi Channel. Both his *Farscape* and *Above the Law* roles have become recurring characters. In Episode II, Bowers portrays Senate official Mas Amedda.

ROSE BYRNE



Rose Byrne, who is playing a handmaiden in Episode II, has a number of credits in common with her fellow new cast mate

Leeanna Walsman, including the stage play *La Dispute* and the television shows *Wildside*, *Big Sky*, and *Heartbreak High*, on which Byrne was a series regular, playing the character of Carly.

Byrne's television background includes an appearance in Alex Lloyd's music video for "Black the Sun," from EMI Records. She was a cast member on the series *Murder Call*, playing Skye, and also landed guest roles on *Fallen Angels* and *GP*, both from Australia's ABC Productions. Her most prominent TV work was as Belinda O'Connor on the 1995 series *Echo Point*.

Byrne appeared in five films before Episode II, with her biggest roles coming in *Dallas Doll* and *Two Hands*, as well as the short film *First Love Story*. *Two Hands* was nominated in 1999 for an Australian Film Institute Award for Best Film and also featured fellow Episode II newcomer Susie Porter.

Byrne's most recent works are the Australian independent film *My Mother Frank*, starring Sam Neill and Sinéad Cusack, and *The Goddess of 1967*, in which she played the lead character, Deirdre.

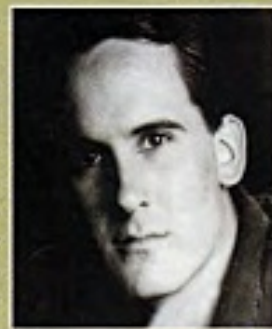


Serving as a handmaiden in Episode II is Veronica Segura, an actress with numerous independent films and stage productions under her belt. A recent theater graduate from Southwest Texas State University, Segura trained with the Orchestis Dance Company in Texas and then moved to Australia, where she joined the Kali Techni Theater Company.

Her first film credit was in the 1993 Mexican film *Cuando Regresen*, but she reached her widest audience so far in the recent television production *The House of Eternity*, and the 1999 mini-series *Tribe*, as well as a CD-ROM project called *Interregnum*. Most recently, Segura appeared in the Australian films *Mr. Drug Buddy*, *BPM*, and *The Office*.

MATTHEW ROWAN

Matthew Rowan brings a strong theatrical background to his work in Episode II, in which he plays an indulgent politician. He appeared onstage in *The*



Would-Be Gentleman, *Three Sisters*, *Blackrock*, *Così*, and *The Steel Task Show*, and has even performed stand-up comedy. He took part in a street performance called *Children Grow With Love and Care* in 1996 and co-created the performance art piece *Silent Prisoner* for the human rights organization Amnesty International in 1997. A practiced martial artist with five years' training in tae kwon do, shinobi and karate, Rowan is also trained in swordplay and juggling.



Anthony Phelan is among the most experienced actors in the new cast. The actor signed to play a global director in Episode II was a series regular as Ken Smith on *Home & Away*, and has lent his talents to such films as *Babe II: Pig in the City*, *Heaven's Burning*, *Great Falls*, *Purgatory*, and *Redheads*.

Prior to *Home & Away*, Phelan guest-starred on several Down Under television shows, among them *All Saints*, *13 Gantry Row*, *Water Rats*, *Big Sky*, and *Murder Call*. He also has experience in stand-up comedy, with stints on *Star Search* and radio. Phelan's greatest experience, however, is in the theater. With over 50 theatrical credits to his name since 1979, Phelan's most recent role, as Creon in the Sydney Theatre's version of Seneca's *Oedipus*, is what earned him a role in *Star Wars*.

EPISODE II RETURNING CAST

Don't worry—despite the deaths of Qui-Gon and Darth Maul, most of your favorites from *The Phantom Menace* are back in action for Episode II. Among those confirmed so far:



NATALIE PORTMAN
PADMÉ



EWAN MCGREGOR
OBI-WAN KENOBI



SAMUEL L. JACKSON
MACE WINDU



IAN MCDIARMID
CHANCELLOR PALPATINE



ANTHONY DANIELS
C-3PO



PERNILLA AUGUST
SHMI SKYWALKER



FRANK OZ
YODA



SILAS CARSON
KI-ADI-MUNDI



ANDY SECOMBE
WATTO



AHMED BEST
JAR JAR BINKS

RENA OWEN



Rena Owen is the writer and producer of *Te Awa / Tahuri* and *Daddy's Girl*. She has directed three theatrical productions, *Te Hara*, *In the Wilderness*, and *Te Whanau A Tuarua Jones*, and has won numerous awards in her field, among them the San Diego Film Festival Award, the Festival Des Film Du Monde Award, the France Film Festival Award, and the Portugal Film Festival Award, all for Best Actress. She also received a 1999 Film Critics Circle of Australia nomination for Best Support Actor, Female for her work in the film *Dance Me to My Song*.

In 1992, Owen served as New Zealand's Representative of Maori Theater at the South Pacific Arts Festival in Rarotonga. That same year, she attended the Transatlantic Playwright's Conference. She has several stage credits to her name, including *West*, *Fine Dancing*, and *Kwetch*.

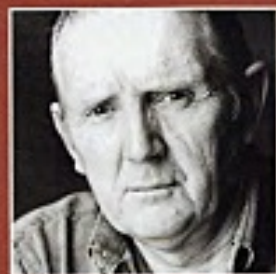
Owen has appeared in a dozen films in New Zealand and Australia since 1993, including the acclaimed *Once Were Warriors* and *What Becomes of the Broken Hearted?*, both with her Episode II co-star Temuera Morrison. On television, she was a regular on the Aussie program *Medivac* for one season as Macy Fields, and she has also appeared on *G.P.*, *The Call Up*, *Cover Story*, and the British miniseries *Savage Play*.



RONALD FALK



Setting up shop as a local proprietor in Episode II is Ronald Falk, the host of The Australian Broadcasting Company's radio program *The Science Show* for 20 years. An accomplished theatrical performer in Australia for more than three decades, Falk was the recipient of the 1988 Sydney Theatre Critics' Award for Best Supporting Performance in *Rough Crossing*, as well as the Victorian Green Room Awards Best Supporting Actor for *Newman Nogs*. He was also nominated in 1999 for the Norman Kessell Award for Outstanding Performance. Falk has also appeared in a vast number of English and Australian television programs, including *Shannon's Mob*, *Class of '75*, *Case For the Defence*, *Winner Take All*, and *Trial by Marriage*.





As the star of the film *The Terrorist*, Ayesha Dharker earned international acclaim for her role as the lead character, a suicide bomber named Malli. Her work in that film, the first Indian production ever shown at the Sundance Film Festival, earned her the Cairo Film Festival award for Best Artistic Contribution by an Actress, as well as a nomination for Best Actress from the National Film Awards of India.

Dharker (who is fluent in four languages—English, Hindi, Marathi, and French) played the title character in *Manika: Une Vie Plus Tard*, a French film in English shot in Nepal and Sri Lanka and a winner at the Cannes Film Festival. She also worked with Patrick Swayze in *City of Joy* in 1992. Her other credits include *Split Wide Open*, a film shot in Bombay, the U.S. television miniseries *Arabian Nights* for Hallmark Films, and a short fashion film directed by John Malkovich. On television, Dharker has appeared on *Mysteries of the Dark Jungle* with John Rhys-Davies of the Indiana Jones films, and such Indian programs as *A Mouthful of Sky*, *Mumbai Mail*, and *Zameen Asman*. She studied Western Classical Ballet with the Indian branch of the Royal Academy of Dance in London.

Robin Gurland first heard of Dharker while reading a *New York Times* article by John Malkovich praising her work in *The Terrorist*. Borrowing a copy of the film from Samuel L. Jackson, Gurland was mesmerized by the actress' performance and tracked her down in London, ultimately adding her to the cast of Episode II as a regal leader.



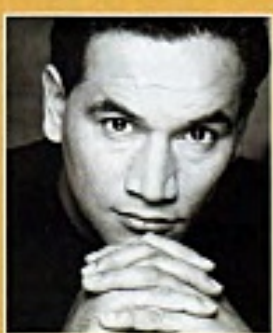
A cute smile isn't the only criterion for success for a child actor, but if it were, five-year-old Phoebe Yiamkiati would have it made. A student of tap and jazz at the Brent Street School of Performing Arts in Sydney, Australia, Yiamkiati has already appeared in a number of television commercials, including Kodak Film, Kool-Aid, and

Masterton Homes, and print advertising for Children's Panadol, Studio Bambini, Sunny Textiles, and Cenovis Fruit Bars. Her role in Episode II as a Jedi hopeful, however, will mark this young actress's major motion picture debut.



Jumping into the action as a skilled bounty hunter is Leeanna Walsman, whose film work includes Australia's *Blackrock* (1996) and *Looking For Alibrandi* (1998). While searching for an actress able to handle the extremely physical demands of the role, Gurland saw Walsman in a play in Sydney. Amazed at Walsman's ability to deliver lines while hanging from a bar with one arm, Gurland arranged a meeting and ultimately cast her in the role.

Walsman's started landing television guest roles in 1997, with appearances on local favorites *Police Rescue*, *Big Sky*, *Murder Call*, *Wildside Heartbreak High*, and most recently, *Thunderstone*. Her theater experience includes the State Theatre Company of South Australia's 1999 production of *Closer*, directed by Benedict Andrews. She has also appeared in three Sydney Theater Company presentations: *Chasing the Dragon*, *The Recruit*, and *La Dispute*. Walsman attended the Australian Theatre for Young People and National Institute of Dramatic Art.



Temuera "Tem" Morrison joins the Episode II cast as a dangerous bounty hunter. Born in 1961 in Rotorua, New Zealand, the Maori actor won both the New Zealand Film Award for Best Actor and the award for Entertainer of the Year for his work in Lee Tamahori's 1994 global hit *Once Were Warriors*, about a Maori family who must cope with an abusive father and

their status in society as outcasts.

Since then, Morrison has appeared in such films as *Six Days/Seven Nights* (with Harrison Ford), *The Piano*, *Barb Wire*, *The Island of Dr. Moreau*, *Speed 2: Cruise Control*, and *From Dusk Till Dawn 3: The Hangman's Daughter*. He will star in the upcoming action film *Vertical Limit*, directed by Martin Campbell (*GoldenEye*), and in the New Zealand presentation *Crooked Earth*.

Morrison was a series regular on the South Pacific television series *Shortland Street*, as well as the New Zealand shows *Adventures and Seekers*. He has earned a Guild of Television Arts Award nomination for Best Supporting Actor for his work on *Other Halves*, and a Best Actor nomination for Central TV's *Grasscutter: Never Say Die*. His other credits include the films *White Lies*, *Maori*, *What Becomes of the Broken Hearted?*, and *Rangi's Catch*.



Susie Porter, who plays a waitress in Episode II, is a two-time Australian Film Institute Award nominee, and also won a local acting award for her work in the film *Two Hands* and the stage play *Aftershocks*. Like most of the Episode II supporting cast, she has a background in Australian theater and television.

Porter graduated from the National Institute of Dramatic Art in 1995 and has since performed on stage in *Southern Steel* and *Darkness*, and on television in a TV movie adaptation of *Aftershocks*, as well as *Water Rats*, *Wildside*, *Children's Hospital*, *Big Sky*, and *Housegang*. She was featured in such Australian films as *Mr. Reliable*, *Idiot Box*, *Paradise Road*, *Welcome to Woop Woop*, *Amy*, *Feeling Sexy*, *Better Than Sex*, and *Mullet*. In addition to *Star Wars*, she can be seen in the upcoming films *The Monkey's Mask*, co-starring Kelly McGillis, and *Bootmen*, starring Adam Garcia.

JOEL EDGERTON



Bringing one of the original *Star Wars*' most intriguing characters back to the big screen, Joel Edgerton takes on the role Owen Lars, the future moisture farmer who would raise Luke Skywalker on the sands of Tatooine. A gruff, no-nonsense sort of man, Owen brought Luke up as a farmer, hoping he would never learn of his father's identity and follow his dark path. But ultimately, it was a search orchestrated by the fallen Anakin Skywalker

himself that would cost Owen his life.

Edgerton is the third actor to play Owen, following Phil Brown in the original *Star Wars* movie, and Thomas Hill in the *Star Wars* Radio Drama. That puts Edgerton among the few members of the prequel cast to portray younger versions of characters made famous in the original films—and on that score, Edgerton's resemblance to Phil Brown (below) is quite remarkable.

Edgerton is also among the most experienced of all the young actors cast for the film. His stage credits are particularly impressive, with roles in nearly 20 plays throughout Australia in the past decade. He portrayed King Henry in *Henry V*, Prince Hal in *Henry IV*, Francis Nurse in *The Crucible*, and Berowne in *Love's Labour's Lost*. Other theatrical credits include *Road*, *Third World Blues*, *Dead White Males*, *The Monk*, *Blackrock*, and *Dreaming in the Belly of the Black Dog*.

On television, Edgerton enjoyed recent success as Tom Cosgrove in the American TV movie *The Three Stooges*, and he also worked on the Aussie series *Saturn's Return* and *The Secret Life of Us*. His film work spans 11 releases in five years, with roles in Tri-Star's *Race the Sun* and the Australian productions *Seduction 101*, *Initiation*, *Thoroughbred*, *White Tree*, *Erskenville Kings*, *Praise*, *Sample People*, *Dogwatch*, *Gone*, and *Bloodlock*, which he also wrote.



PHIL BROWN

BONNIE PIESSE

Young Bonnie Piesse was chosen to portray Luke's future aunt and blue milk server Beru, opposite Joel Edgerton's Owen. Blonde-haired and blue-eyed, Piesse steps into the shoes of *A New Hope*'s Beru, Shelagh Fraser (below).

Formally trained at the St. Martins Youth Theatre in Victoria, Australia, Bonnie Piesse is an accomplished musician, able to sing and play the violin, guitar, and piano. She enjoys snow-skiing and diving, and counts circus skills among her attributes.



SHELAGH FRASER

In addition to a commercial for Bossini watches, built around the theme "Save the Planet," Piesse gained popularity in the lead role of Donna on the Aussie television series *High Flyers*. She has also handled guest-roles on *Blue Heelers* and *Horace & Tino*, and played the lead character in an independent film called *Composite Creatures*.



Christopher Lee isn't the only new Episode II cast member who also has a role in the new *Lord of the Rings* trilogy. Matron Csokas will portray Celeborn in *Rings* and has also been cast as a planetary leader in Episode II. Indeed, Csokas is no stranger to science-fiction and fantasy—on *Xena: Warrior Princess*, Csokas played the recurring character Borias Khrafstar, and he has also appeared in episodes of *Farscape*, *The Beastmaster*, and *Hercules: The Legendary Journeys*.

A co-founder of the Stronghold Theater in New Zealand, Csokas appeared in Aussie and New Zealand theatrical productions of *A Clockwork Orange*, *Arcadia*, *Julius Caesar*, *As You Like It*, and *Who's Afraid of Virginia Woolf?*, among many others. In 1998, he won the Chapman Tripp Theatre Award for his work in *Closer*.

Most recently, Csokas played Ted Healy in the TV movie *The Three Stooges* (also featuring Joel Edgerton) and Adrian Beckett in the telefilm *The Farm*. He is also scheduled to appear in the upcoming film *Rain*.



Jay Laga'aia, a 37-year-old New Zealand actor with brown eyes and black hair, is best known in the United States as Draco on *Xena: Warrior Princess* and in Australia as Senior Constable Tommy Tavita on the popular television show *Water Rats*. In Episode II, Laga'aia enlists as a loyal security officer, and at 6'1", he appears well-suited to the part.

Laga'aia's earlier television work includes a guest-spot on *High Tide*, a 1994 drama starring Rick Springfield and George Segal. Other TV credits include local productions *Malama*, *Violent Earth*, *Tales of the South Seas*, *Green Sails*, and *Robot Wars*. Most recently, Laga'aia starred in *Street Legal*, a 1999 New Zealand prime-time drama that was created specifically for the actor.

In addition to TV, Laga'aia has worked in musical theatre and is an accomplished performer on saxophone and guitar. Local movies on his resumé include *Bungy Jumping*, *Survival*, *Never Say Die*, and *The Navigator: A Mediaeval Odyssey*, a time-travel story about a group of explorers who dig a tunnel from 14th-century England to 20th-century New Zealand.



The role of an unsavory trouble-maker in Episode II went to Matt Doran, best known to American film fans as Mouse in the megahit *The Matrix*, as well as Coombs in the acclaimed *The Thin Red Line*. In Australia, Doran appeared in the movies *Lillian's Story*, *Praise*, *The Big Night Out*, *Victim*, and *Neophytes and Neon Lights*.

On Australian television, Doran played a core character named Damian on *Home and Away*. Moreover, he has enjoyed guest appearances on such Australian television series as *Fallen Angels*, *Water Rats*, *Superboy's*, *Medivac*, *Stingers*, *Murder Call*, *GP*, and *All Saints*. When he's not acting, Doran's hobbies include riding motorcycles, skateboarding, and playing drums and guitar.



Among the most experienced members of the new cast is Alethea McGrath, a veteran of stage, screen, and TV with over 70 acting credits to her name—including her new turn as a Jedi academic in

Episode II. Trained to act and teach speech and drama at the Guildhall School of Music & Drama in London, McGrath has done voice-over work, commercials, audio/visual training films, and poetry readings.

McGrath's extensive list of Australian theater credits include the plays *Pride and Prejudice*, *The Three Sisters*, *Drought*, *Barefoot in the Park*, *Comedy of Errors*, and *After the Service*. Most recently, she portrayed a multitude of characters in the Malthouse Theater production of *Strezlecki*.

She was a series regular on the popular Australian soap opera *Neighbors*, which follows the lives of residents of a fictional Australian suburb called Erinsborough. At various times in the life of the series (which is still ongoing today), she has played three separate characters: Lily Madigan, Mary Combie, and Miss Logan. *Neighbors* has been on the air in Australia since 1985, with a rotating cast list of over 100 actors, among them a brief stint by pop singer Natalie Imbruglia.

Other television credits include *Down-Under* productions of *Something in the Air*, *Dagwoman*, *Dead Dog Walking*, *Prisoner*, *Blue Heelers*, *Just Kidding*, and the miniseries *The Dumber Boys*. McGrath has had roles in 16 films, including *The Money Shot*, *Muggers*, *Daphne & Ollie*, *Dead Letter Office*, and *Dallas Dolls*.



At your service as a food server in Episode II, Ian Watkin is a veteran of film, television, and theater in New Zealand since 1970. He has worked on such

film projects as *Wild Man*, *Middle Age Spread*, *Goodbye Park Pie*, *Rondo*, and *Braindead*, plus the short film *Destroying Angel*. His television work is extensive, having filled roles on *Hercules*, *Savage Play*, *Peppermint Twist*, and *One Man's Poison*. Watkin's most recent theater performance was in the play *Kvetch*, with Rena Owen.

LATE-BREAKING CASTING

As the *Insider* went to press, Lucasfilm announced the casting of seven more supporting actors in Episode II.



JACK THOMPSON

Cast as a modest farmer in Episode II, Jack Thompson was an award-winner at the Cannes Film Festival for his work in *Breaker Morant*. He's also appeared in the films *Broken Arrow*, *The Man from Snowy River*, and *Midnight in the Garden of Good and Evil*.



TRISHA NOBLE

After scoring success as a singer in England, Trisha Noble turned to acting, including appearances on television series like *Buck Rogers in the 25th Century*, *Fantasy Island*, *Columbo*, *The Mary Tyler Moore Show*, and *The Courtship of Eddie's Father* before returning to her native Australia in 1983.



CLAUDIA KARVAN

The winner of numerous acting awards in Australia for her work in film and television, Claudia Karvan is best known there for her roles on television in *G.P.* and *Never Tell Me Never*, as well as the films *Heartbreak Kid*, *Passion*, and *Strange Planet*.



GRAEME BLUNDELL

A familiar face to Australian television viewers, Graeme Blundell has acted with the Sydney Theatre Company, appeared in the film *Looking for Alibrandi*, and starred on the TV series *Medivac*.



CHRISTOPHER TRUSWELL

You won't see this face in Episode II—Christopher Truswell will be providing the voices for multiple new characters. But he's familiar to television viewers from his work on *Farscape* and the Australian series *Hey Dey TV*.



KEIRA WINGATE & HAYLEY MOOY

Three-year-old Hayley Mooy and five-year-old Keira Wingate will make their big screen debuts in Episode II.





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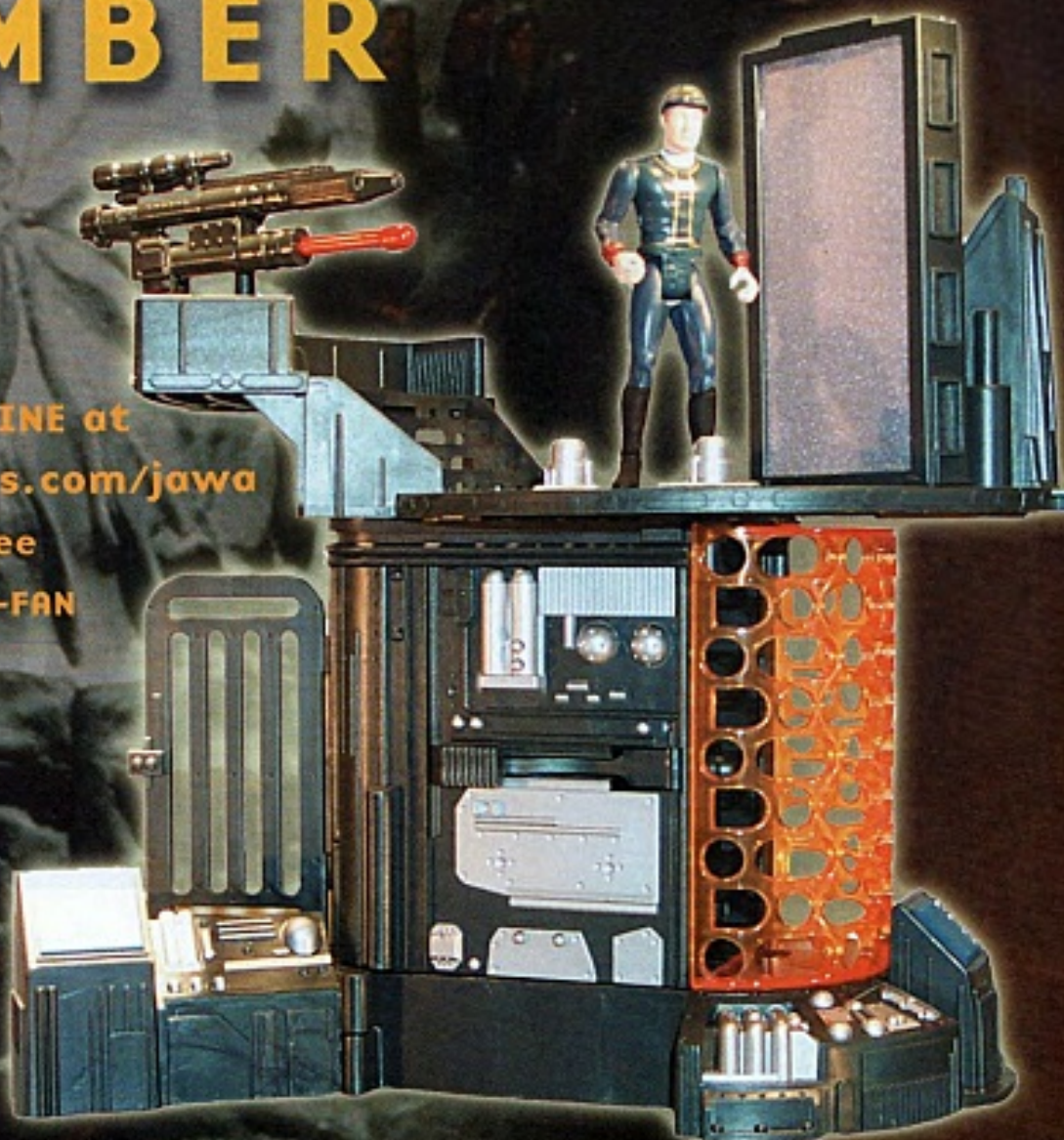
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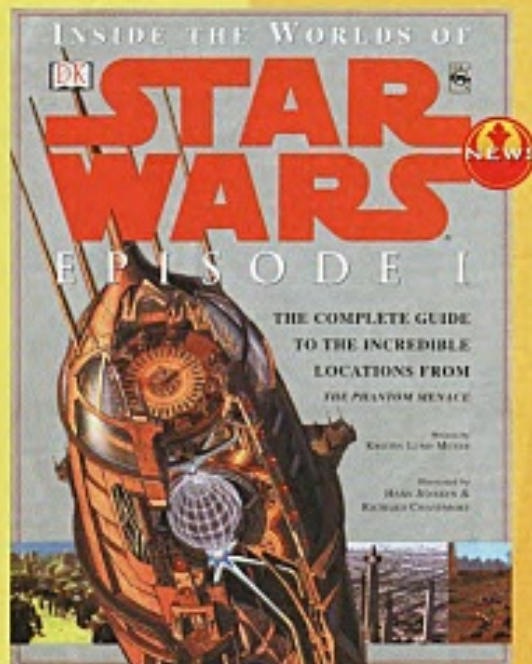
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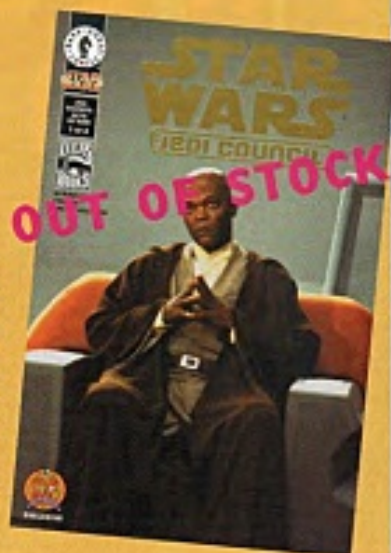
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AURRA SING SIGNED PHOTO

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STAR
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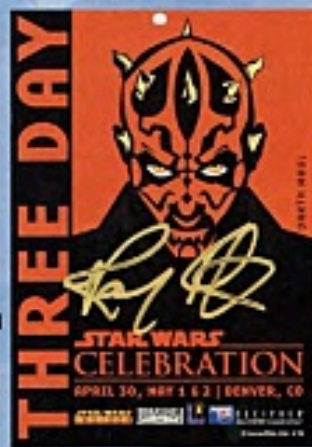
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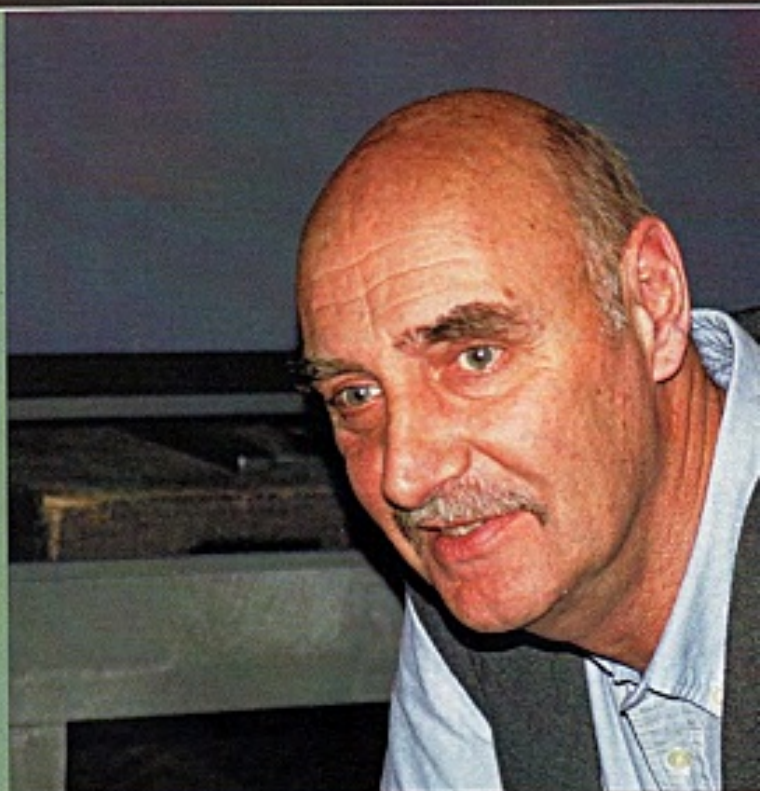
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He's tackled the early life of Indiana Jones, and now writer Jonathan Hales takes on the young Darth Vader as co-writer of the *Star Wars: Episode II* screenplay



JONATHAN HALES

INSIDE THE SCREENPLAY TO

EPISODE II



BY SCOTT
CHERNOFF



A teenage Indy [Sean Patrick Flanery] rides with Mexican revolutionary Pancho Villa [Mike Moroff] in "Young Indiana Jones and the Curse of the Jockel," the first episode of *The Young Indiana Jones Chronicles*, written by Jonathan Hales [left].

If you've got a major motion picture under your belt but you still need someone to help you write a prequel, Jonathan Hales is your guy. After all, George Lucas not only tapped Hales to co-write the screenplay for *Star Wars: Episode II* with him (from a story by Lucas), but the filmmaker had previously chosen Hales for the important job of writing the first episode (again from a Lucas story) of *The Young Indiana Jones Chronicles*, Lucas' beloved television series prequel to the Indy movies. And after finishing his work on Episode II, Hales will sit down to write another prequel, this one to last year's blockbuster hit *The Mummy*, tentatively titled *The Scorpion King*. (*Scorpion* would be the third *Mummy* movie; a sequel, *The Mummy Returns*, is due in 2001.)

Clearly, Jonathan Hales has a particular talent for looking at established characters, from Indiana Jones to Darth Vader, and figuring out what made them tick.

"You know before you start how the story's going to end—everybody knows—and that's both part of the problem and part of the satisfaction of solving the problem," Hales told the *Insider*. "But the wonderful thing about Episode II is that the central character is Anakin Skywalker, and the whole thing is really about what happens to him and how, eventually, he becomes Darth Vader. It's not the story of a villain—it's about someone who is incredibly gifted, but is trapped and almost doomed by his good qualities."

Hales had to do similarly retrospective thinking for *Young Indy*, for which he ultimately wrote or co-wrote seven episodes, guiding Indiana Jones from the eight-year-old played by Corey Carrier to the adult Indy played by Harrison Ford in three feature films (and, briefly one episode of the TV series).

"We started with a very little boy, a kid with an open, questioning mind who wants to learn," Hales explained. "But we also had his relationship with his father, this rather grim, humorless academic who can't really talk to him at all—which culminates in that scene in *Indiana Jones and the Last Crusade* with Harrison telling Sean Connery, 'We never talked.' We sowed the seeds of that in the TV series."

But while he appears to have carved out a unique niche as a screenwriter specializing in prequels, the truth is that Hales has a long history in theater as a playwright and director, where he has long been interested in

exploring both world history and the histories of his characters. His first produced play, for instance, *The Island of Sugar*, was set against the backdrop of Castro's takeover of Cuba.

"I was an utterly voracious reader of novels and history and biography—and still am, indeed," he recalled of his childhood in post-World War II London, where his father was a bus driver and later a health inspector. "I wanted to be a writer from quite early on, but it seemed such an incredibly ambitious thing to want to be. I don't think I ever told anyone."

But his parents took him to the theater, the opera, and the movies often, and after attending Cambridge University in London and then teaching English at the University of Texas, Hales finally pursued his dream of working in the theater, joining the Royal Shakespeare Company—but as an actor, not a writer. "I never wanted to be an actor, but I wanted to get into the theater and it was the only way I knew to do it," he said. But after nearly three years in the RSC, Hales left to become a theater director (including a stint at the Royal Court Theatre) and wrote five plays that were produced in Great Britain.

Yet surprisingly, although he ended up working on some of the film industry's most anticipated projects, Hales did not want to work in the movies. "I always said that I love movies so much that I don't want to ever write them because I didn't want my illusions to be destroyed," he said. "I mean, I became, inevitably, fairly jaundiced about the theater—I know so much about it that I can't really go and see a play now because I watch the wheels go round so much. I know too much. But I always retained a kind of innocence about the movies, which I wanted to keep."

That didn't stop movie producers from calling, and at first, Hales relented, signing on to re-write the 1978 hit *Death on the Nile*, an adaptation of Agatha Christie's famous mystery novel, following the initial draft by Anthony Shaffer (*Sleuth*, and the Christopher Lee hit *The Wicker Man*). But when his next script, *The Mirror Crack'd* (1980), another Agatha Christie adaptation, was taken from him and re-written, he went back to theater. Explained Hales, "I did *Death on the Nile*, which I quite enjoyed because I did the re-write, and then I did *The Mirror Crack'd*, which I didn't enjoy at all, because someone else came along and rewrote that."

Still, Hales had written another 1980 movie, the crime caper *Loophole*



THREE BY HAIES: (ABOVE) In the *Young Indy* episode "Northern Italy, June 1918" (also known as "Tales of Innocence"), written by Haies, Indy walks the Italian front during World War I and meets up with Ernest Hemingway (Jay Underwood) and his mother (Star Wars star Pernilla August); (OPPOSITE PAGE, TOP) the all-star cast of *Death on the Nile*, which Haies rewrote, included Angela Lansbury, Bette Davis, Peter Ustinov, Mia Farrow, and David Niven; (OPPOSITE PAGE, BOTTOM) Rock Hudson and Geraldine Chaplin in *The Mirror Crack'd*, which Haies adapted from the novel by Agatha Christie.

"I ALWAYS SAID THAT I LOVE MOVIES SO MUCH THAT I DON'T WANT TO EVER WRITE THEM BECAUSE I DIDN'T WANT MY ILLUSIONS TO BE DESTROYED."

starring Albert Finney and Martin Sheen, and he liked the way that one turned out. So in addition to theater, he became a prolific television writer, writing plays for the BBC and penning episodes of popular UK programs like *Villains* and *Dempsey and Makepeace*. "I started to do a lot of British television," he said, "and out of that, I got to do *Young Indiana Jones*."

As soon as Hales heard George Lucas was creating a television series based on the early exploits of Indiana Jones, he knew the project would be something more than the typical TV projects he'd done. "I knew all about Harrison Ford's Indiana Jones, and when George talked about what he wanted to do with *Young Indy*, it seemed to me such a terrific idea," he said. "It was something I really wanted to do."

First, though, Hales had to get the job—and that meant being one of several writers with whom Lucas talked. "My agent telephoned and said, 'George Lucas is coming to London looking for writers for a possible television series—are you interested in meeting him?' I said, 'Are you kidding?' So I got to go meet with George and Rick McCallum. I remember I was the first one that morning, and the list of people they were going to meet was on the table in front of George, and I was trying to read it upside-down, trying to make out who else he was going to see that day."

Of course, Hales got the job, joining a powerhouse group of writers that included Frank Darabont (*The Shawshank Redemption*, *The Green Mile*), Jonathan Hensleigh (*Jurassic Park*, *Armageddon*), and, for one episode, Carrie Fisher. "I was so pleased when it happened," he recalled. "I was thrilled to bits."

The experience met his expectations. "I think it's probably the best job I've ever had," Hales said. "I just loved it. Beside the educational side that George wanted to be a part of it, it's such a brilliant idea that Henry Jones, Jr., was born on the 1st of July, 1899, so in fact his life story, because he's a very old man in his 90s, is actually the history of the 20th Century. And the amount of research that went into it—George had a whole calendar of the years, and months within the years, as to where Indy was, and it all worked. It indeed could have happened. The main challenge was to actually try and come anywhere near the scope of the idea."

Another challenge, at first, was capturing the character's voice at a younger age, before Indy had fully developed the confidence first showcased in *Raiders of the Lost Ark*. "I think all of us took a little while to tune in," Hales said. "But once I tuned in, I didn't find him hard to write at all. I could almost close my eyes and do it now."

Hales said the *Young Indy* television adventures shared some of the same appeal as the Indiana Jones movies. "I think it's the combination of daredevil adventures in exotic foreign parts, tied up at the same time with an element of comedy and an intellectual level. You know, Indy is a soldier of fortune, but he's an honorable soldier of fortune and an archaeologist, and that brings in a whole world of possibilities."

The series also served as Hales' first experience working with George Lucas, and the writer said that despite his considerable body of work in television writing, he still learned from Lucas. "The structuring is the key to it, and that's one of the things George is particularly good at," Hales said. "I think we all learned something about it—I remember Frank Darabont saying how much he thought his skills had improved by working on the series, and I'm sure that was true for all of us."



The education lasted for the entire run of the series, with Hales contributing key episodes along the way, including the pilot, the Ernest Hemingway episode (with prequel star Pernilla August as Hemingway's mother), and all the way to the very last episode, which he co-wrote with Darabont and Michael Jacobs (*Dr. Who*).

"I think it became more popular, broader, in its appeal as we went on," Hales said. "Some of the more outrageous ideas that George had, and that we contributed to, got diluted a bit along the way—I mean, the idea of speaking in foreign languages regularly and having subtitles doesn't go terribly well on television. We did some absolutely outrageous things like that. But I don't think it ever lost sight of what it was intended to be about: adventures, but in a strict historical context—actually meeting people who did exist and were in that place at that time, and what could have been learned from meeting them."

When the series finally drew to a close with 1996's two-hour *Travels with Father*, Hales said he was disappointed to say goodbye to *Young Indiana Jones*. "So was George," he added. "I think George would have been happy to go on doing it for the rest of his life. He really loved it."

In fact, Hales said there are plenty more *Young Indy* adventures that never got produced. "There were several scripts which never got filmed and are still sitting there somewhere," he said. "There were a couple really terrific episodes that I shall always regret never got filmed. There was a whole series of adventures when he went to South America on his way back after the war—some wonderful ones in the pre-Colombian ruins, and even one episode, which I didn't write, where he learned to tango in Argentina, and another where he found himself involved in Cuban baseball when the American all-star team, led by Babe Ruth, came down and played the Cubans."

After the series ended, Hales went to work on two scripts, one for director Bille August, with whom he'd worked on *Young Indy*, and another one as a vehicle for George Clooney—but so far, neither has been made. "I know Bille is committed to doing ours, but I don't know what's happening with that," he said. "And the script I wrote for George Clooney has, I think, joined the pile of George Clooney projects that may or may not happen. I would imagine it will acquire a thick layer of dust somewhere."

But all the while, Hales was anticipating going back to work for George Lucas. "I don't remember quite how it came about, but somehow it was established that I would be working on Episode II," he said. "I can't remember whether George said on a particular day, 'I want you to be in on it,' or if I said, 'OK, George, which one am I doing?' It was talked about before they made Episode I. Every so often I would say, 'Rick, don't forget, will you?'"

While he was waiting, Hales had a unique vantage point to watch the development of the prequel trilogy. "I was rather privileged in the sense that I was almost the first person outside the staff to read the script of *Phantom Menace*, which was great," he recalled. "I got to see a fair amount of it being filmed, too. So I felt a bit like part of the making of it."

Yet Hales said that despite his closeness to Episode I, he was not a part of making it, and had no input for Lucas on his script. "My input was, 'I think this is really great, George,'" he said. "I truly did. We talked a little bit about the ending, which he hadn't written at that point, but I loved it."





That's not too surprising, considering Hales had been a *Star Wars* fan since he took his two young sons to see the original in 1977. "My youngest son had actually already seen it, but he insisted we go, so the three of us went, and we were off to see them every time they came out after that. Somehow, the trick had been achieved, taking sci-fi adventure and putting it into a context in which you have this terrific story and absolutely stunning visuals. I just sat there and said, 'Wow, why hasn't anyone done this before?'"

Hales said his first impression of *Star Wars* remains so strong that *A New Hope* remains his favorite chapter in the saga. "There are bits in the other two that I like tremendously well, but as an entity, *A New Hope* is my favorite of the first three. But then I know people who disagree and tend to think that *Empire*, or for that matter *Jedi*, is the best—and I'm happy to argue, in a friendly way."

He had another chance to think about it once George Lucas gave him the call for Episode II. "I did watch the previous movies," he said, "but not in a sort of sit down and do my homework way. I looked at them over a period of a couple of weeks, just to remind myself of some things. But I didn't sit down and do a crash course in *Star Wars*."

From the start, though, it was clear that writing for *Star Wars* would be different than writing for *Indiana Jones*. "The immediate change was that *Star Wars* was just George and me, whereas *Young Indiana Jones* was George and six or seven of us," Hales said. "Also, the story is much bigger in terms of scope and duration. You weren't talking about a 50-minute episode of a television series anymore. This is a major story about a universe and a galaxy far, far away, and the sheer scope is absolutely terrific."

Lucas and Hales approached their daunting task by diving into work on crafting a specific outline of the story that Lucas had already figured out in a broader sense. "I sat down with George and together we evolved an outline, a structure," Hales said. "Then we went away for a while, and after a bit we met again and spent a few days going over it and transforming it—and then I sat down and worked my backside off. He was doing his writing and I was doing my writing, and then we'd go back and I'd take his input and re-write."

The process was long, but Hales said working one-on-one with Lucas was a unique pleasure. "George continually surprised me," he said. "The way his ideas would come, and the kinds of ideas they were and how they would appear, and how he would handle any thoughts of mine—it was a series of surprises. That's what's so good about it."

The writer said he was especially impressed with the intricate plot Lucas had set up. "It's so clever," he said. "I can't tell you how clever it is—the way it is all worked out—the love story, the insight into Anakin Skywalker, the incredible evil of Palpatine. I'm impressed by that."

As is the case with anyone involved in a new *Star Wars* movie, Hales was tight-lipped when it came to specifics about the plot, but he did say, "I think the central thread of it is the love story. Of course, there are huge action sequences, as well as a wonderful whole thread involving Obi-Wan."

"But balancing that, allied with that, is this developing love story between these two young people—and that in itself is complex. I love the way it alters and changes. It's not simply love at first sight and away we go. The ups and downs it goes through are terrific. It's a love story that has to be treated in some depth and from that point of view, I think Episode II, compared with the other movies so far, gets into a human level which is more complex than any of the other pictures. That is both the challenge and the risk of it."

Hales said he also enjoyed working on the development of the relationship between Anakin and Obi-Wan. "It's kind of fun," he said, "although they're very serious, of course. It's master and apprentice, but they do have a spirited

Hales collaborated with Matthew Jacobs on the first of the two-hour *Young Indy* TV-movies, "*Young Indiana Jones and the Hollywood Follies*," which finds *Indy* taking a job as a movie executive's assistant to earn money for college.

and humorous relationship with each other which is a pleasure to write."

On the other hand, Hales admitted, "I think Yoda's quite tricky to write for. I love Yoda, and my wife adores Yoda, but he's a little tricky to write for. George is great at Yoda. He's also really good at Threepio and Artoo. He's graduated in those characters."

But the bigger challenge, Hales said, was writing a movie that is both prequel and sequel, spanning the gap between the sunny celebration that ended Episode I and the grim conflicts expected in Episode III, and believably moving Anakin Skywalker from the lovable kid Jake Lloyd played to the Sith Lord seen bursting onto the *Blockade Runner* in *A New Hope*.

I think Episode II is absolutely crucial in that regard. A lot of things happen in Episode II, and they happen to the other characters as well, but for me, that's really the central idea—that Anakin is the Chosen One, yet because of what happens to him, maybe an impatience or whatever, and his very good qualities, he is slowly turned to the dark side. You know, that's the story of *Lucifer*—the bright angel and all. I love it. And of course, it's all masterminded by Palpatine—so he's up against that."

Episode II's status as the middle film of a trilogy raises some comparisons with *The Empire Strikes Back*, but Hales said the bleak turn the story is set to take creates a tougher quandary, because unlike *Empire*, which was leading into the triumphant *Return of the Jedi*, Episode II will be followed by what George Lucas has said will be the darkest film in the series.

You don't end up with a triumphant parade, as the first ones tend to do," Hales said. "It ends very much on the first steps of a bridge that is going to take you into the third movie, like *Empire* does. But we are heading in a dark direction, whereas in *Empire*, you were heading toward the light. The ending of Episode II is a mixture of both triumph and tragedy. It's both happy and sad at the same time, so you end on a note which is partly joyous and partly foreboding."

With Hales' job on Episode II setting up the next movie, he is already being asked whether Lucas has asked him to work on Episode III. "No, we haven't talked about that," Hales said. "I mean, we've talked about the third one, but not in those terms. I just talked about it with George as the extension of this story, so that what is going to happen, and why, can be consistent."

Besides, it's too soon to start thinking too much about Episode III—especially since Lucas always refines his films as he goes along, and Hales' work on Episode II is not completely over. "I am expecting to do some more on it," he said. "I'm going to Sydney and I'll have another session with George to see if there are some more thoughts. I've got one or two thoughts myself that I want to put to him, or things we can do—and yes, there may well be one or two things still to be done when principal photography is completed, but that's planned for anyway."

With all the work involved, Hales rarely has time to stop and think about the magnitude of the project he's co-writing, and the enormous

"THE PLOT IS SO CLEVER. I CAN'T TELL YOU HOW CLEVER IT IS—THE WAY IT IS ALL WORKED OUT—THE LOVE STORY, THE INSIGHT INTO ANAKIN SKYWALKER, THE INCREDIBLE EVIL OF PALPATINE..."

amount of people looking to him to help fill in the mysterious backstory of cinema's greatest saga. But even for this experienced hand at prequels, not thinking about all that stuff is probably a good thing.

I just had to forget about that," he said. "I just had to treat it as a story—it's a story that you try to make the best story that ever was told, and you do it as best as you possibly can. I couldn't allow myself to think, 'The world is waiting for this,' because that would have been too terrifying."

After all, Jonathan Hales is writing about the origins of Darth Vader, Boba Fett, and a history of galactic conflict. Joked the writer, "I mean, who's got the nerve to do something like that?"



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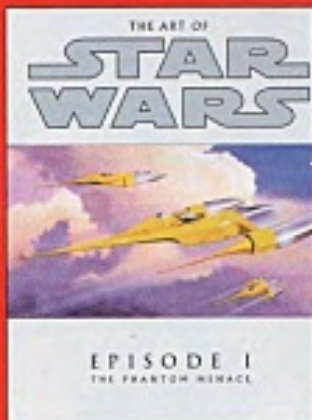
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NOTHING BUT... STAR WARS!

BY JON BRADLEY SNYDER

May the Factors Be With You

Iron-ons by Factors Etc. kept fans truckin' in the late '70s

Some may say *Star Wars* is timeless, but all my favorite things about it are permanently grafted to the late '70s: Luke Skywalker's hair-do, Han Solo's sideburns—and my Factors Etc., Incorporated 1978 product catalogue.

If you are a first generation *Star Wars* fan like I am (you youngsters can call me "Gramps") then you've seen Factors' *Star Wars* images. Factors created all the iron-on transfer T-shirts, posters, buttons, and patches for the first *Star Wars* film that were seen EVERYWHERE in 1978.

The shirts are classics. The most popular designs have a diagonally-slanted *Star Wars* logo with two lines coming out of the upper-right corner that seemingly form a "77," as if to denote the year *Star Wars* came out. There were also the phrase T-shirts, like "May the Force Be With You" and the oddly misspelled "Darth Vader Lives." The two coolest designs were the shirt called simply "Chewie," with its classic Shaun Cassidy-style lettering, and the touching "Jawas," which shows two of the cuddly creatures in front of a California sunset.

The poster, buttons, and patches are all equally drenched in late seventies splendor. The Luke Skywalker poster, which I still own and display, is still the best *Star Wars* poster ever. The buttons include an Obi-Wan Kenobi button with the caption "Ben 'Obi-Wan' Kenobi," like "Elvis 'The King' Presley." One of the patches reads "Brotherhood of Jedi Knights," which later inspired the infamous fan organization The International Brotherhood of Jedi Knights.

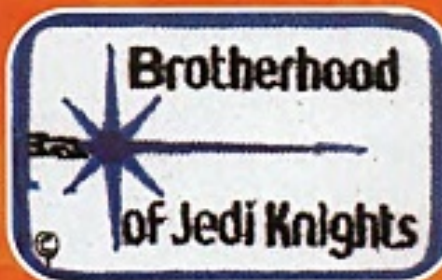
While I owned many of these items, my

most intense personal relationship with Factors designs came when they licensed their *Star Wars* magic to a company that made a book of

heat transfers that allowed you to make your own T-shirts at home with an iron. But I decided to go one step further.

In a moment of sheer and unadulterated geekism, I convinced my mom to buy me a pair of bright white bell-bottoms so that I could plaster the poor pants with every iron-on transfer in





In a moment of sheer and unadulterated geekism, I convinced my mom to buy me a pair of bright white bell-bottoms so that I could plaster the poor pants with every iron-on transfer in the book.

the book. These pants had Star Wars all over them, including the butt. Sadly no photo documentation remains of these pants—otherwise, they would be on the cover of this issue.

The non-Star Wars parts of this Factors catalog have some terrific photos and provide context for the unique cultural time-frame from which Star Wars burst forth. There are some nice shots of the Factors executive staff at their headquarters in Bear, Delaware, including a shot in a conference room where everyone in long lapels and wide ties seems to be going over sales projections for a Darth Vader poster. The shots of the models wearing the Factors product are quite useful in helping you, the consumer, plan your ensemble for a chic outing circa 1978.

Of course, you can't wear Star Wars every day of the week (or maybe you can), so Factors has lots of other non-Star Wars designs for you like:



"Beer Drinkers Make Better Lovers."

A monkey with a mop followed by the truism "Housework's a Bitch."

"I'm Only Visiting this Planet."

"Playmate of the Year."

And the old standby "Homework Gives Me Pimples."

As for celebrities, there's everyone from Leif Garrett to Sylvester Stallone, and a T-shirt honoring a little Mark Hamill movie you may remember called *Corvette Summer*.

As if to argue for the timelessness of not only Star Wars but also Factors' wonderful Star Wars designs, several of these T-shirt designs were re-

released in 1996 as ringer tees with actual iron on transfers. These shirts came just in time to catch a wave of Star Wars-related club music/rave popularity. But now these shirts are out of production also—lost to history just like my pants. ☹

the high 5

1. Chancellor Valorum / Senate Guard Two-Pack

Terrence Stamp finally gets a 12". I rented *The Limey* the other night—it's smokin' and Stamp is at his best. Long live General Zod.

2. The Casting Of Christopher Lee in Episode II

I can't think of anything better than having Peter Cushing's celluloid soulmate in a Star Wars movie. He's also appearing in *Lord of the Rings*. The man cannot be stopped.

3. Corvette Summer DVD Special Edition

HEY! Let's get moving on this already!

4. Empire Strikes Back Pinball

Yes, it does exist—I played it at the home of Lisa Stevens, of Wizards of the Coast fame. It comes from Australia circa the early '80s and has a backglass to die for.



5. FX-7-Medical Droid

Hello Blue Cross/Blue Shield? Are medical droid treatments covered in my insurance policy?

INSIDE THE WORLDS OF **STAR WARS** EPISODE I

Star Wars Insider is proud to bring readers a sneak peek at Dorling Kindersley's new book *Inside the Worlds of Star Wars: Episode I, The Complete Guide to the Incredible Locations From The Phantom Menace*.

The new book explores the fantastic environments of Episode I with lavishly detailed artwork by Hans Jenssen and Richard Chasemore and equally intricate information provided by writer Kristin Lund Meyer. Scheduled for release this fall, *Inside the Worlds of Episode I* features 22 new cross-section illustrations — beginning with the two on the following pages.

CORUSCANT



CITY SKYLINE

Coruscant's dazzling skyline is a potent symbol of the power and authority concentrated in the city. Many of its buildings reach 6,000 meters (20,000 feet) into the atmosphere, with sleek, transparisteel edifices standing next to older duracrete structures. Negotiating a landing path through these towering skyscrapers is not a task for the fainthearted. Tour operator pilots demand high fees for taking wide-eyed offworlders on breathtaking cruises over the planet surface.

Coruscant's air traffic is constant and busy, with large passenger ships traveling along autonavigated sky lanes and smaller air taxis crisscrossing these routes to take high-paying passengers directly to their destinations.



JEDI TEMPLE

Below the towers of the Jedi Temple, Galactic City is a dense sprawl sliced through with deep, canyon-like thoroughfares. The Temple itself is reached via a long, broad promenade, which provides a symbolic and physical transition from urban tumult to Jedi tranquility. The Temple's serene exterior hides a more pragmatic interior, with many hundreds of rooms where the Jedi train, practice, meditate, and debate the problems of the Republic. The most sacred part of the building is the central tower, or Temple Spire, in which the original manuscripts of the founding Jedi are housed.

GALACTIC SENATE

The Galactic Senate stands out at the heart of Coruscant's densely packed government district. Here, thousands of elected senators represent their worlds in a vast, arena-like chamber. Statues adorning the entrance concourse depict the Republic's Core World founders. As the Senate swelled over time with representatives of a bewildering variety of intelligent life, the point is occasionally raised that the Core Worlds' humanoid statues are no longer characteristic of the present-day, multi-species Republic.



GENERATOR BATTLE

WITH ITS SLEEK, MECHANISTIC INTERIOR LINES, Theed's immense power generator stands in stark contrast to the city's elegant, handcrafted aesthetic. Indeed, this ingenious feat of engineering is now a popular attraction in Theed. The gigantic machinery works day and night to mine and stabilize naturally occurring plasma from deep within the planet. The Naboo people rely on this plasmic energy, using it for trade and to power their own cities, spacecraft, and even the glowing bulbs on Queen Amidala's Throne-Room gown. During the Battle of Naboo, the power generator becomes the scene of a climactic battle between Darth Maul and the Jedi Qui-Gon Jinn and Obi-Wan Kenobi.



As Obi-Wan hangs on to a security beacon within the power generator's core tunnel, Darth Maul lashes out with his lightsaber.

BREAK WITH THE PAST

For centuries, Theed's energy supply was provided by small outlying mines. However, evidence of a vast plasma source below the city's cliff face led to the construction of the new generator. Its efficient machinery mines much more than the city itself needs.

Theed Hanger is liberated and fighter pilots take off for space battle.

Freed from battle droid control, Naboo flight controllers return to their stations.

Probes constantly monitor and compensate for pressure changes and power fluctuations.

Remote engineering console.

Plasma from extracting shaft is forced through each of the acceleration shafts in turn to intensify the energy output.

Thermal carbon membranes contain plasma.

Service catwalks.

Plasma extracting shaft uses vacuum suction to mine underground plasma.

Containment field projection.

Blat door opening/closing mechanics.

Inspection platforms.

1 Darth Maul's patient wait for his Jedi adversaries ends in Theed Plaque. Launching into battle, he forces them into the power generator.

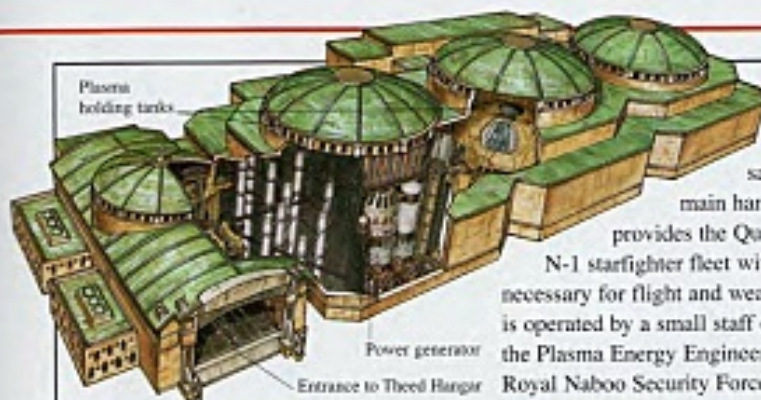
2 Summoning his Force energies, Maul backflips from an inspection platform to the central catwalk, followed by Qui-Gon and Obi-Wan.

3 Maul leaps to a higher catwalk in an attempt to split up the Jedi. They follow, but Obi-Wan is forced back over the ledge.

4 Battering his Sith adversary alone now, Qui-Gon Jinn focuses Darth Maul down a level to the central catwalk and leaps after him.

5 Obi-Wan rescues from his fall and refocuses his Force energies before leaping back up to the battle raging above him.

6 As Maul and Qui-Gon exchange lightsaber blows along a security hallway, activated by the generator power cycles, Obi-Wan gives chase.



MILITARY POWER

Strategically located in the same complex as Theed's main hangar, the power generator provides the Queen's Royal Starship and N-1 starfighter fleet with the plasma power necessary for flight and weapons usage. The generator is operated by a small staff of trained personnel from the Plasma Energy Engineering unit of the Royal Naboo Security Force.

PLASMA TRADE

While reserves of plasma are maintained for emergencies and increased spacecraft use, some of the excess is now sold in off-planet trade deals. The Naboo choose not to send their own trading agents to other worlds, but sell directly through the Trade Federation.

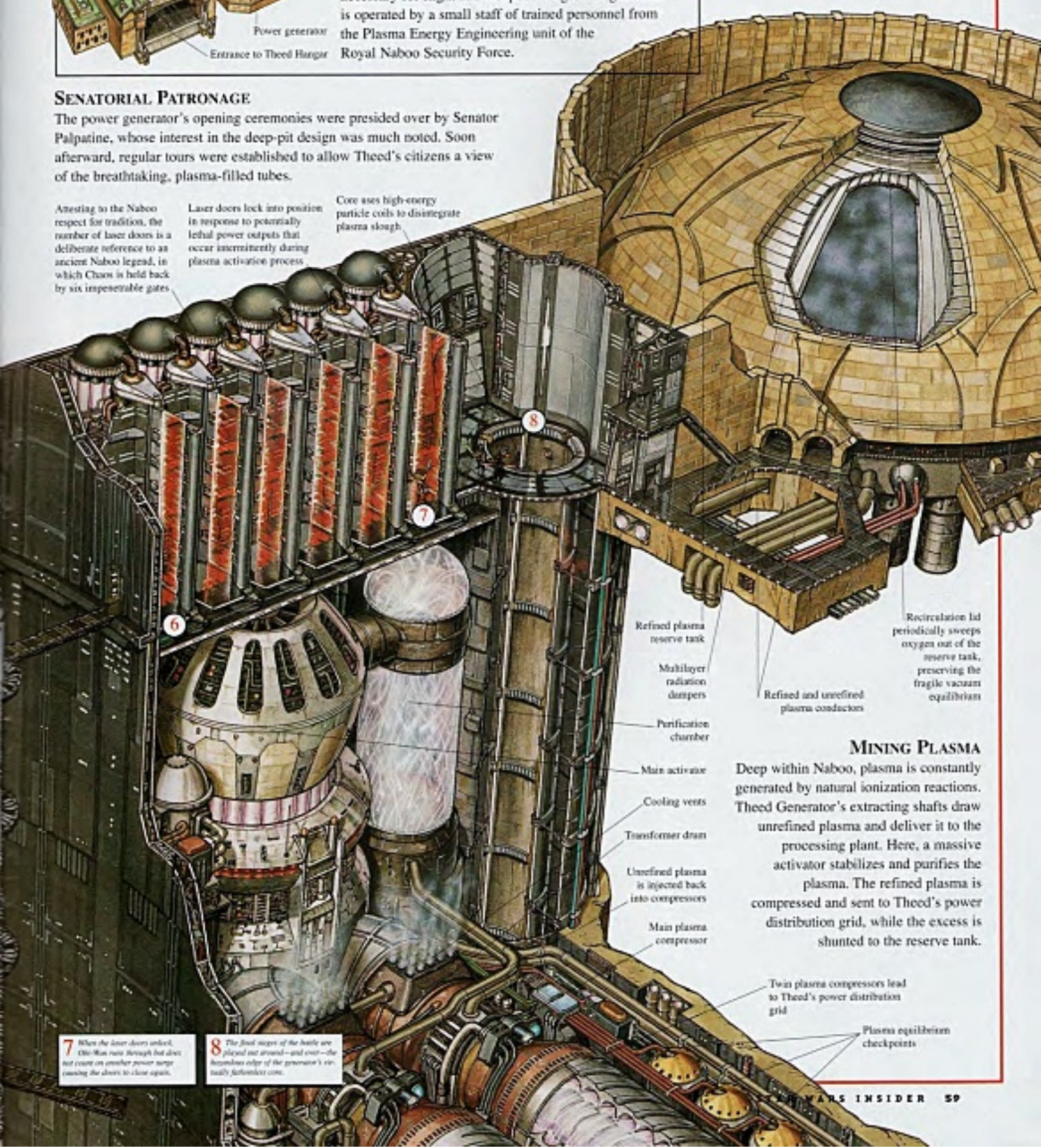
SENATORIAL PATRONAGE

The power generator's opening ceremonies were presided over by Senator Palpatine, whose interest in the deep-pit design was much noted. Soon afterward, regular tours were established to allow Theed's citizens a view of the breathtaking, plasma-filled tubes.

Amazing to the Naboo respect for tradition, the number of laser doors is a deliberate reference to an ancient Naboo legend, in which Chaos is held back by six impenetrable gates.

Laser doors lock into position in response to potentially lethal power outputs that occur intermittently during plasma activation process.

Core uses high-energy particle coils to disintegrate plasma slough.



Refined plasma reserve tank

Multilayer radiation dampers

Purification chamber

Main activator

Cooling vents

Transformer drum

Unrefined plasma is injected back into compressors

Main plasma compressor

Recirculation lid periodically sweeps oxygen out of the reserve tank, preserving the fragile vacuum equilibrium

Refined and unrefined plasma conduits

MINING PLASMA

Deep within Naboo, plasma is constantly generated by natural ionization reactions. Theed Generator's extracting shafts draw unrefined plasma and deliver it to the processing plant. Here, a massive activator stabilizes and purifies the plasma. The refined plasma is compressed and sent to Theed's power distribution grid, while the excess is shunted to the reserve tank.

Twin plasma compressors lead to Theed's power distribution grid

Plasma equilibrium checkpoints

7 When the laser doors unlock, the blue rain that does not count on another power surge causing the doors to close again.

8 The final stages of the battle are played out around—and over—the hazardous edge of the generator's vertically bifurcated core.

OTOH GUNGA

ANCHORED TO AN UNDERWATER CLIFF DEEP IN LAKE PAONGA, Otoh Gunga is home to nearly one million inhabitants. Like all Gungan underwater cities, Otoh Gunga's central district is a dense cluster of bubbles made up of elegant city squares, noisy cantinas, oval-shaped sacred bubbles, and an Ancient Quarter, with fragile bubbles that now glow only faintly. Radiating outward are the Otoh Villages, where most Gungans live and work. At the furthest edges are satellite clusters, some of which have been cast out from other cities and are trying to attach themselves to Otoh Gunga.



Bongos are grown organically by artist-scientists working in an outlying bubble complex. The development of new growth formulas can herald great fame, and bongo organics is a popular course at Gungan booteries (colleges).

Plasma globe maps line the central walkways to aid visitor orientation, although fast-paced new bubble growth means they are mostly out of date.

Chemical evaporators in portal zone dry off water from incomers.

Bongo sub-decking pen receives visitors from all over Otoh Gunga and farther afield.

Hydrostatic bubbles keep water out but allow individuals to pass through at special portal zones; the bubbles close up behind, like organic membranes.

Utanaodes project hydrostatic bubble field.

Bubbles are partly lit by their own natural glow.

REP COUNCIL BOARD ROOM

One of Boss Nass' first acts as Governor was to order the construction of a prestigious new boardroom and suites of offices, many of which have yet to be assigned any purpose.

Illuminator beacons

Qui-Gon and Obi-Wan stand on Supplication Platform

Boss Nass sits among his Rep Council

Jar Jar Binks under arrest

Entrance is reached via 14 increasingly grandiose foyer bubbles

Patrol guard

Edge of final foyer bubble

Listening plates give advance warning of sea creatures

Supplementary plasma storage for high-security bubbles

Plasma detector trained on supplicants

Power control

Field focussing elements

Centrifugal pump purifies air using exotic bacteria, which glow as they eat toxins, producing the characteristic Gungan floor glow

Zone of officials' offices, grand stations, and holding cells

Observation walkways

Locap branch

Bubble wort ampules are activated during the initial growth of the bubble structures

LOCAP FARMING

Locap plants grow very slowly and live for hundreds of years. Their roots bore into porous rock and siphon out plasma, which is naturally stabilized by the plants' digestive processes. This safe form of plasma collects in buds located at the tips of stalks. The Gungans farm plasma from the buds using harvesting subs. This is a dangerous job, as locap buds have circular lobes with spiny teeth that snap shut when any pressure is felt.

Large bubbles require kermode assembly to support wide extent of hydrostatic field

Inner bubbles intended by Boss Nass to serve as Public Display Bubbles for his great deeds, though he has yet to secure Rep Council approval for this plan

Air purifiers

Grand Walkway often populated with groups of lost tourists looking for Otoh Gunga's invulnerable eateries, live creature displays, and bubble projection shows

CITY BIGSPACE

Boss Nass' insatiable demand for new bubbles is fueled by a desire to leave his mark on Otoh Gunga. Organic building techniques mean whole complexes of bubbles can be grown virtually overnight. His latest development, the City Bigspace, is a popular attraction for visitors from all over Otoh Gunga and surrounding cities.

City Bigspace Refreshment Bubble

Curious fish

The lower ring is lined with decorative alcoves

Modified kermode assembly equalizes internal and external hydrostatic field mechanics in water-filled bongo sub pens

Hydrostatic power amplifiers

Weapons stores

Fambaa and koodu pens

Bongo sub power units are automatically charged while floating in sub pens

Reactor vent

Insulating case

Contained plasma core

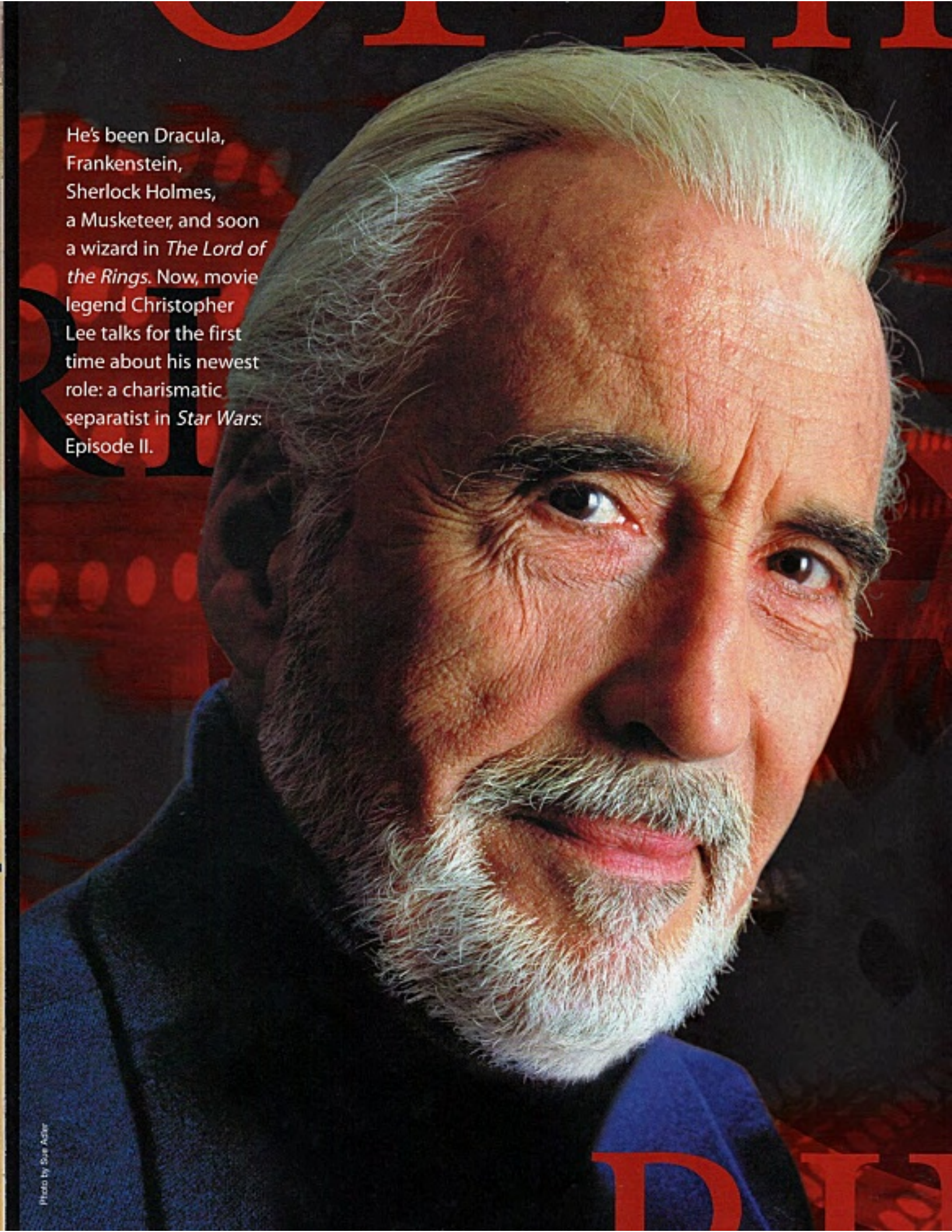
Generators

Bubble wort catalyst

Radiating poles channel energy into generators

POWERING THE BUBBLES

Inside the electrostatic field generators, a complex reaction between plasma and a catalyst obtained from bubble wort produces electromagnetic energy that is used to create hydrostatic fields. The root counterphase array then feeds energy back into the generators to reverse the reaction and recharge the plasma. Different strengths of hydrostatic field create bubbles of differing levels of transparency; private dwelling bubbles, for example, are completely opaque.



He's been Dracula,
Frankenstein,
Sherlock Holmes,
a Musketeer, and soon
a wizard in *The Lord of
the Rings*. Now, movie
legend Christopher
Lee talks for the first
time about his newest
role: a charismatic
separatist in *Star Wars*:
Episode II.

The *Star Wars* saga comes full circle, in a way, with the casting of Christopher Lee in Episode II of the new prequel trilogy. After all, Lee starred with Peter Cushing in so many movies (just shy of 25) that when Cushing entered as Grand Moff Tarkin in the original *Star Wars*, fans of the classic horror duo half-expected Christopher Lee to show up right behind him. Now, 25 years later, Christopher Lee is finally taking his place alongside Cushing in the *Star Wars* pantheon—and in a major way.

CHRISTOPHER Lee RINGS of FIRE

BY SCOTT CHERNOFF

Details of Lee's prequel character are still under wraps, but he is known to play a key part in the development of the plot of Episode II. And it's safe to assume that, judging by Lee's phenomenal body of work, his new *Star Wars* character will be another unforgettable creation from the man who first gained fame as Dracula and, at age 78, is still going strong with a role in not only the new *Star Wars* trilogy but also the upcoming three-film adaptation of J.R.R. Tolkien's *The Lord of the Rings*.

Among Lee's most memorable performances are Rochefort in three *Three Musketeers* movies, Sherlock Holmes, classic James Bond villain Scaramanga in *The Man with the Golden Gun* (Lee's cousin, author Ian Fleming, created Bond), and, of course, nearly every classic monster in the book for Britain's hit Hammer horror films of the 1950s and '60s: his breakthrough role in *The Curse of Frankenstein* (he was the monster to Cushing's mad doctor), the title role in *The Mummy*; double duty as Jekyll and Hyde; and, most famously, his solitary yet deadly Count Dracula, whom he portrayed more than any other actor, beginning with 1958's *Horror of Dracula*, which pitted him against Cushing as Van Helsing, and lasting until 1974 with *The Satanic Rites of Dracula*.

But while Dracula put Lee on the map after a distinguished career in the British Royal Air Force and a string of bit parts in movies and television, the vampire also threatened to suck the blood out of Lee's career and overshadow his considerable talents. To escape type-casting, the actor sought out varied roles in diverse projects, including the cult classic suspense film *The Wicker Man*, *A Tale of Two Cities*, Steven Spielberg's comedy *1941* (with *Star Wars* star Carrie Fisher), and the acclaimed sequel *Gremlins 2*. An accomplished singer who has records out in England, Lee also appeared on popular television shows like *The Avengers*, *Charlie's Angels*—and Lucasfilm's *Young Indiana Jones Chronicles* in 1992. His autobiography, *Tall, Dark, and Gruesome*, was published in 1994, the same year he won a London Film Critics Lifetime Achievement Award.

Still, with over 250 credits to his name, Christopher Lee's career is suddenly hotter than ever. After an appearance last year in Tim Burton's blockbuster *Sleepy Hollow* (which also featured *Star Wars* stars Ian McDiarmid and Ray Park), Lee headed for New Zealand to play the wizard Saruman the White in the epic *Lord of the Rings* trilogy by director Peter Jackson (*Heavenly Creatures*, *Dead Alive*, *The Frighteners*),

and barely made it home before turning around to join the Episode II set in Australia.

The *Insider* caught up with Lee just as his work on Episode II was beginning. The actor was articulate, generous with his time, and happy to talk about his memories of Peter Cushing, his classic roles, and *The Lord of the Rings*. But first we wanted to know more about the "charismatic separatist" he plays in *Star Wars*.

EPISODE II CO-WRITER JONATHAN HALEB HAS REFERRED TO YOUR CHARACTER IN EPISODE II AS "THE PERFECT GENTLEMAN." Ah, how nice—I will do my best to live up to that.

YOUR CHARACTER HAS BEEN ENIGMATICALLY DESCRIBED AS "A CHARISMATIC SEPARATIST." CAN YOU ELABORATE A LITTLE BIT ON THAT?

I am a little amused at the description they gave me—well, they're entitled to write that I'm full of charisma. It will be more than just another part, obviously—it will be another arrow in my quiver. I'm looking forward to it enormously. But when people ask me whom I'm playing, I am simply saying to them, "I have signed a confidentiality agreement. I'm afraid I cannot tell you this. If you want more informa-

tion, you must get onto Lucasfilm." And that will be my answer every single time.

I was the repository of many secrets during World War II, and if I talked, people died. I was in special forces intelligence, and I'm not prepared to say much more than that. I never have been. I signed the Official Secrets Act, which is for life. What I'm getting at is that I can keep a secret, and if I'm asked not to say anything, I don't. Ever.

HAVING KEPT SECRETS DURING THE WAR WITH LIVES AT STAKE, HOW DOES ALL THE SECRECY SURROUNDING MOVIES THESE DAYS STRIKE YOU?

I think it's very valid, because if you reveal what characters look like or how they behave or what they are, particularly in this kind of story, I think it will spoil it. It would take away the surprise element, which is enormously important, particularly with the public today. They will be going by the millions to see it, and they've still got to be surprised, which is one of the most important elements of any motion picture. You've got to surprise people with something they don't expect. I've tried to do that as an actor throughout my entire career, to do something unexpected, unconventional. And I'll continue to do so as long as I'm asked to do movies.

THERE DOESN'T SEEM TO BE ANY SHORTAGE OF OFFERS.

It's a strange thing, but after 53 years in the film industry and something in the region of 250 credits, I'm now actually turning down more work than I've ever been offered in my whole career. I'm busier than I've ever been, and I'm very grateful, because there are not many people at my age who are as busy as I am. For that, I'm extremely grateful. I'm delighted that I'll be working in Episode II. I mean, after *The Lord of the Rings*, plus *Sleepy Hollow*—I'm lucky, certainly.

WERE YOU SURPRISED WHEN YOU WERE ASKED TO JOIN THE CAST OF STAR WARS?

Yes, I was surprised, and very pleased. I had no

idea this was going to happen, absolutely none at all. My agent in London received a query—would I be interested in appearing in the next *Star Wars* film? To which I said, "Yes, I would indeed." That was the first approach. I met Robin Gurland in London. We did not discuss the character. She wasn't even here for that purpose—



SCARY MEGS: [Top to bottom] the lobby card for Lee's first outing as the famous vampire, *The Horror of Dracula*; Lee as Scaramanga, the title villain in the James Bond classic *The Man with the Golden Gun*; with Watson [Patrick Macnee] in *Sherlock Holmes and the Leading Lady*.

she was here to cast a young boy. I met her with my agent, and we had a very pleasant conversation over lunch. We did not go into any details, and there was no discussion of any story or character or part—and there was no offer made.

When I did tell her that I would be interested, then queries started coming through about availability, about wigs, clothing, dates. There were various inquiries as to my appearance at different ages, photographs, measure-

ments, where my wigs would be made.

Then I had a long conversation with George Lucas, and he said to me, "We're going to have a lot of fun," and that's a word that should be in capital letters. When I did 1947 with Steven Spielberg, we had a lot of fun. When I did *Gremlins 2* with Joe Dante, again demanding in many respects, we had a lot of fun. When I did *Sleepy Hollow*, we had a lot of fun. Similarly, we had fun on *The Lord of the Rings*, which is a colossal epic. But in order to have this fun, you have to be able to relax, and it comes from the top. It will undoubtedly be the same thing on *Star Wars*, I know that.

It's wonderful when somebody says to you, "We'll have a lot of fun." Lucas has said that to me, Burton has said that to me, Dante has said it to me, Spielberg has said it to me—four of the biggest and most successful directors in the cinema. They are wise enough to know that it is absolutely vital that you should be able to relax. You don't relax when somebody says, "Action." But between takes, you can sit on the set and have a laugh with someone. It doesn't happen that often these days, with people rushing onto a set looking at their watches.

WHAT ARE YOU MOST LOOKING FORWARD TO ABOUT SHOOTING EPISODE II?

Well, obviously being in a film that just about everyone is going to go and see. That's one thing which is very important for an actor. But I'm also looking forward to working in a medium with which I'm not all that familiar. I have been in science-fiction things. I appeared as an alien on a television series with Martin Landau called *Space: 1999*, and I did that in 1974. But I'm really not familiar with making this kind of film.

Also, I will be meeting people whom I've never met. I don't think there's anybody in this picture that I've ever met before. I'm looking forward to that very much. I haven't met Samuel Jackson—I respect and admire him as an actor. I haven't met Jimmy Smits, whom I also respect and admire as an actor and I've enjoyed very much over the years. I've never met Mr. Christensen, I've never met Ewan McGregor, and I've never met Natalie Portman. I probably won't be working with all of them, but I'm looking forward to meeting them.

HOW LONG ARE YOU SHOOTING IN AUSTRALIA?

About three weeks, and immediately after that I have to go down to Wellington in New Zealand to do my ADR [additional dialogue recording] for *The Lord of the Rings*.

frightening facts

Twilight Zodiac: Christopher Lee shares his birthday—May 27—with another horror legend, the late Vincent Price, and Peter Cushing's birthday—May 26—was only one day earlier. And the original *Star Wars*—released on May 25. Coincidence? Or otherworldly influence?



CHRISTOPHER Lee & CARRIE FISHER, meet BILL MURRAY

After Christopher Lee's highly-rated hosting stint on *Saturday Night Live*, the actor worked with John Belushi and Dan Aykroyd, who left SNL soon after, and another recent SNL host, Carrie Fisher, in Steven Spielberg's comedy *1941*. When the movie came out in late 1979, "Weekend Update" film critic Bill Murray (star of then-new classic comedy *Meatballs*) took to the SNL airwaves to file this report, which begins with him intentionally getting *1941*'s name wrong:

"I never saw *1940*, but everyone in the newspapers and the press is panning this movie,

so I'm going to jump on the bandwagon here. The movie stars, in alphabetical order, Ned Beatty, Carrie Fisher, Christopher Lee. Carrie and Chris have both been on *Saturday Night Live*, and if you ask me, they should have never left the show. ... When Chris and Carrie told me they were leaving *Saturday Night* to do this movie, I said, 'Why?' Steve Spielberg is great with the mechanical shark and the flying saucer, but the guy wouldn't know funny if it bit him in the underwear. They wouldn't listen and now they have this Christmas turkey on their hands. And

now my two old friends are going to have the most miserable Christmas of their lives. And we all know that more suicides occur at Christmas than at any other time. But don't let these movies spoil your holidays. Take the kids to see *Meatballs* again. It's a warm story, got a great cast. Perfect for Christmas."



Lee with Lorraine Newman on SNL.

IT MUST FEEL GOOD TO BE SO IN DEMAND.

Well, it does and it doesn't. Nobody likes to say no. But if the material is something that you've done before or it's not worthy of your consideration, the answer is no. And of course the more often you say no, the more the price goes up. Fortunately, I've never been controlled or manipulated by how much I'm being paid.

But I don't think you could pick two more mega-productions, or two productions that would have a greater worldwide appeal—in totally different ways. I think the world's filmgoing public is in line for two tremendous treats—well, more than two, actually, because as far as *The Lord of the Rings* is concerned, there are three separate films.

ARE YOU IN ALL THREE RINGS MOVIES?

I am certainly in the first two. I'm not sure about the third one. I'm bound by a confidentiality agreement—I have a similar obligation for *Lord of the Rings* as I do for *Star Wars*, to the extent that I will not reveal anything at all. What is known, of course, is the character I'm playing—Saruman the White, a great wizard. What I'm not allowed to discuss is what I look like or what I do, or what anybody else does, or how the story goes. I'm not allowed to discuss that, and I won't discuss it until I'm given permission to do so, which will probably not be until some time before the release of the first film, which is December, 2001. *Star Wars* won't be out until 2002. Then the second film of *Lord of the Rings* is December 2002, and the third film is December 2003.

WERE ALL THREE LORD OF THE RINGS MOVIES SHOT AT THE SAME TIME?

I would go as far as to say that they were filming the entire story. I really can't say more than that. They are filming the entire story, which takes the form of three separate films. From what I've been involved in myself, and from what I've

seen of the action, I would say it is going to create as big an impact in motion pictures as *Star Wars* has done. They're both epic films, but they're not in the least bit similar, because one is in outer space in an undefined period of time, and *The Lord of the Rings* is on earth, although it's described as Middle Earth—in, again, an undefined period of time. But the fact that there are no times or dates given to any of these productions is the only thing they have in common.

I'M A BIG FAN OF LORD OF THE RINGS DIRECTOR PETER JACKSON. ARE YOU ONE, TOO?

He's extraordinary. He really is the most remarkable director, and I've had the privilege of working with some very remarkable directors.

Now as far as *The Lord of the Rings* is concerned, of course, what Peter Jackson is doing is taken from the mind and the work of another genius, Tolkien. Jackson is an amazing director. His intuition is extraordinary—all outstanding directors know exactly what they want and they know how to get it. They don't always succeed, which they would be the first to admit. But Peter Jackson's intuition in terms of how to deliver dialogue and play a scene is faultless. He always seems to know exactly what he wants—when he says, "Right, let's print it," you know that's as good as it's going to be, which is very encouraging.

YOU FILMED MOST OF LORD OF THE RINGS OUTDOORS IN NEW ZEALAND, BUT MUCH OF YOUR WORK FOR STAR WARS WILL BE WITH BLUESCREEN INDOORS. IS BLUESCREEN NEW TO YOU OR OLD HAT?

I think almost everything I have to do [on Episode II] is interior. I wouldn't say it's old hat, because everything changes. The technical and scientific advances in film are incredible, and something new seems to crop up every year. I remember doing a picture for Disney where the screen was yellow—that was some years ago, of course. So

I'm very familiar with what we used to call in the old days back projection. We went from black-and-white movies to color, and that of course went onto yellow screen and blue screen, and now what they call CGI—well, it's all magic.

YOU'VE SEEN A LOT OF CHANGE OVER THE YEARS, BUT WHAT ABOUT MAKING MOVIES HASN'T CHANGED?

I think what hasn't changed, to put it very simply, is dedication. Any actor or actress who is worth their salt cares about what they do and always has. Your dedication to your craft, your involvement in your work, your instinct, your powers of imagination, call it whatever you like—these have not changed in the case of the true professionals, and I'm now talking about both sides of the camera.

COULD ANYTHING SURPRISE YOU ABOUT MAKING MOVIES ANYMORE?

No, nothing can possibly surprise me in the motion picture and television industry, the entertainment world. Some of it is so degrading. Some of it is so distasteful. Some of it is so dishonorable. But there are a great many people in show business, particularly in my profession, I would say the majority, who are decent, loyal, hardworking, very intelligent people. They are the majority but you don't hear about them.

THEY SAY YOU HAVE MORE CREDITS TO YOUR NAME THAN ANY OTHER LIVING ACTOR.

Well, I'm not sure that's true. I did three pictures with Anthony Quinn, who is now 85, and I'm fairly certain he's done more films and has more credits than I have. I think what is true is that I have more credits than any living British actor.

YOU'VE PLAYED SO MANY FAMOUS ROLES, FROM SHERLOCK HOLMES TO ROCKEFORT

the many faces of CHRISTOPHER LEE

It would take up more than this entire page if we listed all of the 250+ movies Christopher Lee has done, but here are the first ones you should check out if you haven't yet. Movies Lee made with Peter Cushing are denoted with a *.

Hamlet (1948)*
Captain Horatio Hornblower (1951)
The Curse of Frankenstein (1957)*
A Tale of Two Cities (1958)
The Horror of Dracula (1958)*
The Hound of the Baskervilles (1959)*
The Mummy (1959)*
The Two Faces of Dr. Jekyll (1960)
The Gorgon (1964)*
The Face of Fu Manchu (1965)
Dracula: Prince of Darkness (1966)
Rasputin: The Mad Monk (1966)
The Private Life of Sherlock Holmes (1970)
Julius Caesar (1970)
The House that Dripped Blood (1970)*
Dracula A.D. 1972 (1972)
The Three Musketeers (1973)
The Wicker Man (1973)
The Man with the Golden Gun (1974)
The Four Musketeers (1974)
The Satanic Rites of Dracula (1974)*
Airport '77 (1977)
Return from Witch Mountain (1978)
Arabian Adventure (1979)*
1941 (1979)
An Eye for an Eye (1981)
The Last Unicorn (1982)
Howling II (1985)
Gremlins 2: The New Batch (1990)
Young Indiana Jones Chronicles:
Austria, March 1917 (1992)
Jinnah (1998)
Sleepy Hollow (1999)
Lord of the Rings:
The Fellowship of the Ring (2001)
Star Wars: Episode II
(2002)

OF THE THREE MUSKETEERS TO JAMES BOND'S NEMESIS SCARAMANGA. BUT IS DRACULA STILL THE ROLE YOU'RE MOST ASSOCIATED WITH?

I think it was. I'm not so sure about now. When people meet me in the street a few things happen—they say, "Can I shake your hand," and, "Can I have your autograph?" And then it's always the same line: "I enjoy your movies." It's hardly ever specific.

Dracula was very important to me, because every actor needs a launching pad, and it certainly did that for me—it launched me into international recognition. We all need that. But there's always the other side of the coin, and it happened to many of my distinguished predecessors and some of my contemporaries: the media, not the public, like to pigeonhole everyone. I did the first Dracula 43 years ago, and the last one was 28 years ago—and I only did more than one because the head of Hammer Films told me I would put so many people out of work if I didn't. That's the only reason I did it after the first one—I wasn't going to deprive people of employment. But I did become progressively disenchanted, because it got further and further away from the character.

AFTER DRACULA, YOU PLAYED SO MANY DIFFERENT, VARIED ROLES. WAS THAT A CONSCIOUS EFFORT TO GET AWAY FROM THE HORROR FILM IMAGE?

Yes, that's right, and particularly what I did in the States when I went to live there. Everybody in the motion picture industry said to me, "You're wasting your time staying in the UK because the casting directors don't have much imagination,

and they're just going to ask you to do the same thing. Come to America and you will find more opportunities open to you, different sorts of stories and different parts."

I think the most important thing I've probably ever done in my career was to host *Saturday Night Live* in 1978. It was the third-highest rated show. It made a tremendous difference to me. There were 35 million people watching—it had a 39 [percent] share. And people said, "Oh, he can be funny." I would have never had that opportunity here [in the UK]. Never.

SO WHY DID YOU MOVE BACK TO ENGLAND?

I had nothing more to prove, quite frankly. I am a European, and one returns to one's roots. I went for a purpose, and I achieved that purpose. I made it quite clear that I was no longer typecast, and the people I'd worked with and the kinds of films I'd done were so varied.

IS THERE A FAVORITE FILM YOU'VE DONE THAT'S GOTTEN OVERLOOKED?

I've been in so many cult movies—films that either became cult movies rather quickly or in a few years. I've always said I think the best picture I've ever been in was probably *The Wicker Man*. Even though it was slashed to bits, it's still a remarkable film. To this day, there are books coming out.

But I think probably the most important film I've done, which has not yet come out, and the one in which I had the greatest challenge, was a film I made in Pakistan. I played the founder of the nation, and the name of the film is the name of the man: *Jinnah*. I think that was probably the best thing I've ever done. It's already premiered in Pakistan, and it's been received with the most amazing acclaim.

IS IT TRUE THAT YOU KNEW DESCENDANTS OF THE CHARACTER YOU PLAYED ON *YOUNG INDIANA*?

Yes, I did. I played Ottokar Graf Czerin—he was the Austrian Foreign Minister, and he tried to keep the last Emperor of Austria from sending this letter to the Kaiser seeking peace. He was a very devious, sharp, slippery customer. I knew many members of the Czerin family, one in particular called Manfred Czerin. He was in an organization in World War II called SOE, which stands for Special Operations Executive. I was in it myself. It was the British equivalent of OSS. And he was operating with the Italian partisans in Northern Italy around 1944, and I, with the pilot, went and collected him, and he came back to



our Air Force base. I got to know him very well after World War II.

So that was my first contact with a member of the Czerin family, and there I was playing one of his ancestors. I played him in this castle outside Prague in the snow in the winter, and I was very glad to do it. I thought everyone was very well cast and very good in it. It was directed by a man called Vic Armstrong, who I used to know as a stuntman.

WHAT DO YOU DO TO RELAX?

I relax by pursuing my vocation. I think it was Brando who said an actor is only truly himself when he is acting. If it's working out correctly and properly, it's enormously relaxing afterwards—not when you're doing it. I love music. I'm also a singer, and I've been making quite a few records recently, because I can sing opera as well as *Sweeney Todd*—in fact I did that not very long ago. I did *The King and I*, I did *It's Now or Never*.

I think the word is magic. It's as simple as that—or as complicated. It appeals to the imagination of the audience, and the audience is frequently portrayed as not being over-intelligent. I think they're much more sophisticated than some people give them credit for, and they can detect an insincere performance or an inadequate film pretty rapidly.

I saw the first three when they came out, and I'll never forget seeing the first one. I was



SEPARATE CHARISMATICS: Christopher Lee as [left to right] Rochefort in *The Three Musketeers*, Fu Manchu in *The Face of Fu Manchu*, Count Dracula in *The Satanic Rites of Dracula*.

HE WAS THE STUNT DOUBLE FOR INDIANA JONES IN THE FILMS.

That I didn't know. When I did *Bear Island* up in Alaska in the winter of 1979, he was one of the stuntmen, and it wasn't very amusing to parachute in a wet suit into the sea in Alaska in the winter, but he did.

YOUR IMAGE IS FAIRLY STRONG AMONG MOST MOVIEGOERS. IS THERE ANYTHING ABOUT YOU THAT WE DON'T KNOW THAT WE MIGHT BE SURPRISED TO LEARN?

Well, a lot of things—but I'm not going to tell you! [Laughs] I'm sure there are all sorts of things people would like to know about me, which they're hopefully never going to know!

YOU DID WRITE AN AUTOBIOGRAPHY.

Yes, it's available in the States. But that's as much as I'm prepared to tell people about myself. We all have two lives, particularly in my world: one is professional, the other is personal. As far as the professional life is concerned, the world has a right to ask questions, because they put their money down when they go to the movies. As far as my private life is concerned, they have no right to know anything at all, unless I make a fool of myself and behave badly, in which case it's my fault. It's amazing how frequently in films and television, and particularly pop and rock, one's life is an open book—and a pretty dirty one sometimes, too.

I love books, I love to read, I love to do absolutely nothing sometimes, just look out of the window. I don't like going for walks, but I love walking on the golf course, because I love golf. Swimming I enjoy when it's hot and there are not too many people around. I don't like crowds and I never have. I love travelling to places I've never been to, particularly the north of Europe, like Norway and Northern Finland and Sweden, which I love, because you don't see anyone for miles and miles—emptiness, I love that. I relax by going to other countries I've never been to with my wife and seeing things that I've always wanted to see. I relax by listening to music or going to the opera, occasionally going to the theater, very seldom going to the cinema—I prefer to see it in private, on video.

WHAT WAS YOUR IMPRESSION OF STAR WARS WHEN YOU FIRST SAW IT?

frightening facts

Groovy Ghoul: In the campy *Dracula* A.D. 1972 (photo, facing page), Christopher Lee's Count Dracula is brought back from the dead in "modern" 1972, where he must battle not only Van Helsing's descendant (Peter Cushing) but also contend with bell-bottomed, pot-smoking hippies and trippy rock music. Should be called *Dracula: The Vampire Who Shagged Me*.



amazed by what I was seeing on the screen, and I couldn't understand how they did it. There were the aerial battles, which were quite phenomenal. The thing that struck me as being so extraordinary was the wizardry—because that's the word. In *The Lord of the Rings* I'm a wizard, but in a *Star Wars* film, I am part of the wizardry and magic of the whole thing.

They created a whole new era in the cinema. They were not the first stories to be set in space, but the scale of imagination and the scale of production, and the impact it had on the whole world, every nationality and every language, was a first. There will ultimately be six, and it will be like a Homeric saga, on a vast scale.

DID YOU TALK TO PETER CUSHING ABOUT ACTING IN STAR WARS?

Oh, yes I did. I remember when it came out, I wrote him a letter saying, "What on earth is a Grand Moff? And why is he called Tarkin?" He wrote back and said, "I have no idea!"

WERE YOU AND CUSHING CLOSE OFF CAMERA AS WELL?

Very. He meant a great deal to me in my life, not just as an actor but as a person. We were very close friends, and I still miss him very much. That will be one very important reason why I will be so happy to do this picture. Because I will be following him. ☺

—Pablo Hidalgo contributed to this story.



MAUL ATTACKS

DARK HORSE LAUNCHES A SITH INFILTRATION WITH NEW DARTH MAUL COMIC

BY RICH HANDLEY

» AN ESSENTIAL PART OF ANY CINEMATIC SAGA IS BOOING THE BAD GUY—WHICH IS REALLY JUST ANOTHER WAY OF CHEERING ON THE ACTION.

With the release of the original *Star Wars* trilogy, Darth Vader and the Emperor took their places alongside Ming the Merciless, Lex Luthor, and the Wicked Witch of the West as the villains we most love to hate. Two decades later, when *The Phantom Menace* introduced several new foes, one stood out far above the rest as the physical personification of sheer evil. Clad in black, with a double-sided lightsaber, tattooed skin, and little dialogue, Darth Maul strode onto the screen with all the malevolence and intensity one expects from the best movie villains.

But while the past year has seen the publication of many fascinating books and comics set in the *Star Wars* universe, surprisingly little, aside from a handful of young adult novels, has been written about Maul. That is soon to change. Next May, Del Rey will release a new novel featuring the Sith Lord. But first,

Maul will take center stage this September in Dark Horse Comics' new four-issue comic series called, appropriately enough, *Darth Maul*.

Set prior to Episode I, *Darth Maul* lays the groundwork for the Sith's return, the Trade Federation's blockade of Naboo, and Palpatine's behind-the-scenes coup in the Senate, while revealing the early days of the galactic criminal organization Black Sun, introduced in *Shadows of the Empire*.

Editor Dave Land told the *Insider* that he'd wanted to do a Maul series ever since first reading the script for Episode I. "We knew he was a cool character that we could do a really great series with," Land said. "My only criteria for the writer and artist was that they could do Maul justice." Justice was

served when Dark Horse chose writer Ron Marz and artists Jan Duursema and Rick Magyar, with fan favorite Drew Struzan (who painted the Episode I poster that graced movie theaters in May, 1999) providing the covers. "Ron's a great writer, and Jan and Rick are a fantastic art team," Land said, adding with an understated smile, "Oh, and that Drew guy who did the covers isn't bad either."

Ron Marz, a senior writer for CrossGen Comics' upcoming line, is perhaps best known for his work on DC's *Green Lantern*. Former Dark Horse editor Peet Janes had contacted him about working on *Star Wars* a number of times, Marz said, but he'd been under exclusive contract to DC. "When my contract was up," Marz recalled, "Peet offered me the lead story in the first issue of the *Star Wars Tales* anthology, and I immediately chose a Vader tale ['Extinction,' illustrated by Claudio Castellini]. I guess Peet liked what I did with a Sith Lord, because he offered me the Maul mini not too long after. The primary guideline for the story was to stay away from Maul's past. That had to remain a mystery. We also had to make sure we didn't do anything redundant with the [upcoming] Maul novel."

A lifelong fan of *Star Wars*, Marz considers *The Empire Strikes Back* the best of the series. He has followed many of the licensed novels and comics, though the large volume has prohibited his reading everything. "I make sure to read anything specifically related to the project I'm working on," he noted. "I think my favorite licensed *Star Wars* project, because of my age when I first read it, is *Splinter of the Mind's Eye*. I know it's problematic in terms of its place in continuity, but I remember it quite fondly."

To prepare for the Maul assignment, Marz read Terry Brooks' *Phantom Menace* novel and Scholastic's *Darth Maul Journal*. Michael Reeves' Maul novel was still in progress at the time, but Marz did speak with the author to make sure their works jibed. "There are actually a few seeds I'm planting in the comic," Marz

"MAUL IS AN EFFICIENT AND ECONOMICAL FIGHTER WITH A SAVAGE, FERAL GRACE, AND I WANTED TO TRY AND CAPTURE THAT IN THE ART."—JAN DUURSEMA



revealed, "that will come to fruition in the novel. The projects certainly can be read independently, but someone who reads both might get a kick out of the little connections."

Marz said that before he saw Episode I, he was most excited about Maul, whose face had been so much a part of the film's publicity. "The first time you see him, he's cloaked and mysterious," Marz said. "Then you get a bit more of him on Tatooine. He really doesn't display everything he is until the climactic battle with Qui-Gon and Obi-Wan, which I think is one of the best fight sequences in any film. I came away from *Phantom Menace* with a new favorite *Star Wars* character in Maul."

Marz found Maul different than most comic book villains, in that he's ultimately a servant. "In comics," he explained, "the best villains tend to be world-conquerors like Dr. Doom or psychotics like the Joker. The best comparison for Maul would probably be Bullseye, a recurring villain in Marvel's *Daredevil* comic. Bullseye's a hired assassin, a cold-blooded killer who never misses. It's probably not a coincidence that he's among my favorite comic villains."

Comic books of any genre, said Marz, are about telling a story with pictures. "As the writer, you want to figure out the most visual way of telling that story, which is what I always try to do when writing super-heroes." He prefers a great deal of interaction with the artists with whom he works, so he and Jan Duursema kept in frequent contact via phone, e-mail, and fax.

"My plots tend to be very specific in terms of visual cues and direction," Marz explained. "I can't draw at all, but I make sure I can visualize every page in my head before I put it down on paper. Otherwise, how can I ask an artist to draw it? Working with Jan is one of those happy cases when the pages come back even better than you imagined them in your head. She really captured Maul."

That's probably because, like Marz,

Duursema said she became a fan of *Star Wars* the moment Darth Vader first strode onto the screen. "The first trilogy was incredible," she said. "I've lost count of how many times I saw *A New Hope* when it was first released!" Like many teens at the time of the film's release, Duursema tried her hand at *Star Wars* artwork. "Someone asked me to paint a picture of their son as Luke, with Vader's face looming in the background," she said. "I did other sketches just for myself. The characters were so much fun to draw."

Duursema graduated from New Jersey's Joe Kubert School of Cartoon and Graphic Art in 1979, and has worked in the comics field ever since. Her work includes *Hawkman*, *Uncanny X-Men*, *X-Factor*, and *The Incredible Hulk*, but her favorite has been *Star Wars*. "Seeing *The Phantom Menace*," she said, "inspired me to take my art a step beyond what I was doing: to rethink, to re-invent. I just knew I had to draw *Star Wars*! There is such a wealth of material to be explored."

In fact, Duursema is among the few artists to work on *Star Wars* titles for both Marvel and Dark Horse, having pencilled issue #92 for Marvel in 1985. 15 years later, she was thrilled when Land asked her to pencil Maul. "I didn't hesitate for a millisecond after picking my jaw up off the floor," she said. The artist described the Maul comic as "the most incredible project I've ever been a part of," adding, "Illustrating *Star Wars* and *Darth Maul* has been too much fun. I sit down at the board every day, thinking, 'Wow! I'm drawing *Star Wars*!'"

Likening the experience to that of creating a movie, Duursema explained, "As the penciller, I get to be both actor and cameraman. I try to bring a sense of emotion and reality to the characters, and action and mood to the story. I love researching to find the detail that these books need."

Dark Horse and Lucasfilm provided Duursema with numerous photos of Maul as ref-

erence shots for his costume and face, along with special references designed by Iain McCaig and Doug Chiang. "I always find it really helpful," she said, "to know how the pieces of a costume go together: how the layers work, where the buckles on the boots are. But the best reference is still *The Phantom Menace*. I went through the battle sequence frame by frame to understand how Maul moves and fights, how his costume flows around him. He is an efficient and economical fighter with a savage, feral grace, and I wanted to try and capture that in the art."

Duursema's work on the Maul comic earned her an additional *Star Wars* assignment: illustrating John Ostrander's four-issue "Twilight" story-arc for the ongoing *Star Wars* series. "John and I got to introduce a new Jedi, Quinlan Vos, as well as expand on the character of rogue Devaronian Vilmarh Grihik," she said, adding, "Being assigned to 'find' a Jedi among the *Phantom Menace* background characters is one of the biggest thrills of my career."

It's a lot of work, but the artist said the degree of difficulty in pulling off a good *Star Wars* comic cannot dissuade her. "Whether drawing on a particular day is easy or difficult," she said, "it is all a labor of love—because there is nothing else I would rather draw than *Star Wars*!"

The first issue of *Darth Maul* ships September 4, 2000.



YOUR ESSENTIAL GUIDE TO THE NEW STAR WARS SOURCE BOOKS

BY JASON FRY

WHAT DO YOU CALL A NONFICTION BOOK ABOUT A FICTIONAL UNIVERSE, ANYWAY?

» EVEN WHEN THE SAGA CONSISTED OF ONLY ONE HIT SUMMER MOVIE, *Star Wars* had remarkable depth. Back in May 1977, audiences who thrilled to *Star Wars* weren't just watching the action-packed tale of a farmboy, a princess, and a dark warrior: we were tourists in an imaginary galaxy with a huge cast of characters and an epic history. We never saw the Old Republic, bands of Jedi Knights, the Galactic Senate, or even the evil Emperor Palpatine, but all had an impact on the story that made them feel very real—as if they were just waiting to be explored in later chapters.

Luckily for us, of course, they were—in the 23 years since *Star Wars*, all of those people and places have leapt from George Lucas' notebooks onto the screen, and other talented writers have joined Lucas to spin tales about the galaxy's heroes, villains, and rogues in novels, short stories, and comics. But those fiction writers haven't been alone: they've been joined by equally talented writers who have crafted an impressive roster of *Star Wars* "non-fiction" through guides, encyclopedias and roleplaying books.

Granted, writing "nonfiction" about a galaxy that doesn't really exist is a rather odd job. But that's what these *Star Wars* writers do: instead of crafting epic story arcs and breathless plot twists, they ponder the geography of star systems, detail the innards of hyperdrives, and recount the life histories of speeder-lot owners, Podracers, cantina patrons and Rebel commandos. They're tour guides who let *Star Wars* fans step off-screen and find out what's around the corner—or on the next planet.

Worlds of Wonder

But those tours can't just be dry travelogues. Readers of *Star Wars* nonfiction have to feel as if, at any moment, the lights might go down and the John Williams music might come up, plunging them into another adventure.

It's a tricky task—one for which senior editor Steve Saffel has gotten a feel during his five years in charge of the genre at Del Rey.



Steve Saffel

"We need to strike a balance," Saffel says, "offering interesting information that current fans will find informative and entertaining, but striking chords that will pull in new and casual fans."

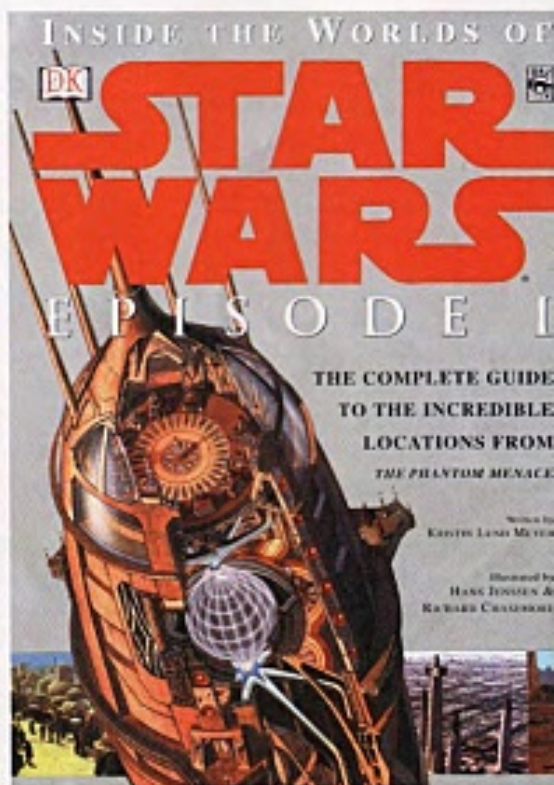
Those two goals, he adds, "aren't mutually exclusive—they just require that we strike that often-elusive creative balance."



Kristin Lund

Creative is the right word—for example, did you know Watto had a scented nest for contemplation way up in the rafters inside the Mos Espa junk shop? Writer Kristin Lund Meyer and *Incredible Cross-Sections* artists Hans Jenssen and Richard Chasemore do—after all, they put it there.

Fans can learn the details of that corner of the *Star Wars* universe—and lots more—in this month's *Inside the Worlds of Star Wars Episode I* from Dorling Kindersley (excerpted in this issue, beginning on page 56.) The book's



intricate drawings and finely-crafted explanations offer tours of such places as Otoh Gunga and Coruscant's Jedi Temple. Writer and artists brought those secrets to life through what Lund, a former research assistant in Skywalker Ranch's legendary library, recalls as an "extremely collaborative" process in which ideas were pitched back and forth by all three, as well as by editors and the team at LucasBooks.

Return of the Guide

September also marks the unveiling of Del Rey's third edition of *A Guide to the Star Wars Universe*. The Guide is actually the granddaddy of all *Star Wars* nonfiction—the first edi-

tion, penned by Raymond L. Velasco, appeared from Del Rey back in 1984. A decade later, Bill Slavicsek took the reins for a second edition that caught fans up with the new novels and years' worth of roleplaying manuals from West End Games.

Slavicsek was a perfect choice—after all, he'd spent four years as creative director for West End's *Star Wars* Roleplaying Game, helping to shape a huge amount of "nonfiction" about the workings of the galaxy. His *Star Wars* career has now come full circle: Slavicsek is now the lead designer for Wizards of the Coast's new *Star Wars* roleplaying line, whose first two releases are due in November, and he now returns to author the *Guide's* third edition.

The six years between *Guides* made the update a daunting task, he acknowledges. Says Slavicsek, "The universe was pretty big when I first did it—this time it was gargantuan." It was so big, in fact, that the *Guide* could no longer claim to be all-encompassing (that job falls to Steve Sansweet's *Star Wars Encyclopedia*—at least, up until the point it was published in July, 1998).

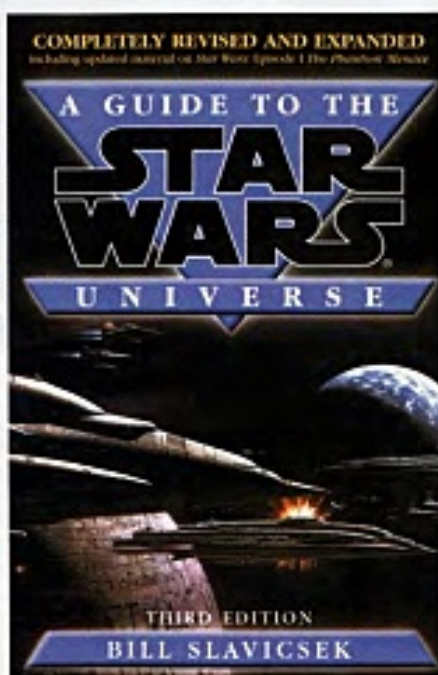
This time around, Lucasfilm helped the author determine what key entries had to be in the *Guide* and left him free to figure out the rest—namely, what to include and what to let slip away. Judging from the rate at which the *Star Wars* galaxy is expanding, we'll be ready for a fourth edition in just a couple more years!

2001: A Source Odyssey

Not enough for you? Don't worry—there's a rich crop of *Star Wars* nonfiction on the way in 2001. Here's a sneak peek:

Daniel Wallace's first *Star Wars* love was geography—on a galactic scale. Back in the early 1990s, he recalls, he would take notes as he read the new generation of *Star Wars* books and the "classic" titles written in the late 1970s, trying to fit scattered geographic clues into a map in his head. "I thought, 'Wouldn't it be interesting to write down all the planets and try to figure out where they all go?'" he recalls.

Wallace compiled his notes on planets in a computer file that he copied to one of America Online's software libraries, where it came to the attention of Lucasfilm—at a time when the company was considering the pro-



ject that would become *The Essential Guide to Planets and Moons*. Wallace was asked for a list of his writing credits and a sample article—4,000 words about the ice planet Hoth.

"I was really nervous," he recalls, admitting that he didn't think his sample would pass muster. But it did: Wallace's Christmas present for 1995 was an invitation to join the ranks of *Star Wars* authors.

Wallace made the most of his invitation. For Del Rey, Wallace also wrote *The Essential*

"THE UNIVERSE WAS PRETTY BIG WHEN I FIRST DID IT—THIS TIME IT WAS GARGANTUAN." — BILL SLAVICSEK

Guide to Droids, which let him ponder such mysteries as how an insectile protocol droid might be marketed, and co-authored the recently released *The Essential Chronology* with Kevin J. Anderson, which gave him the chance to tie up some loose ends from the books he'd once pored over for planets. (Ever wonder what happened to the Kaiburr Crystal from *Splinter of the Mind's Eye*? Anderson and Wallace can tell you.)

Wallace has also co-written biographies of Anakin Skywalker and C-3PO for Chronicle Books, written a bit of fiction for West End Games, crafted questions for the *Star Wars* edition of Trivial Pursuit, penned several arti-

cles for the *Insider*, and returned to his first love by helping design the maps of the *Star Wars* galaxy featured in *The New Jedi Order* books.

"Essential Dan" (as some of the Internet's *Star Wars* fans have dubbed him) will be back on the shelves next fall with *The Ultimate Guide to Episode I*, a working title for a megabook from Del Rey that every *Star Wars* fan should covet. The book, co-written with W. Haden Blackman, promises to cover all things *Phantom Menace*, from characters to ships, planets, aliens and droids.

Wildlife, Aliens, and ... Boskas?

The fall of 2001 is also scheduled to see *The Wildlife of Star Wars*, a Chronicle Books title illustrated by Episode I concept artist and creature designer Terry Whitlatch, with text by Bob Carrau. Whitlatch conceived the book while taking her daily walks during the work on Episode I, pondering the fate of some favorite creatures that couldn't make the film. "I thought I'd like to share these things with other people," she recalls.

Whitlatch describes *Wildlife* as a naturalist's sketchbook of creatures of the *Star Wars* universe, drawn from Episode I, the classic trilogy and the Ewok movies—along with peeks at those creatures that wound up on Episode I's cutting-room floor. But the book shouldn't intimidate those who lack Whitlatch's back-

ground in zoology—she says the book will feel somewhat like the 1970s classic *Gnomes*, with its flowing script and intimate feel.

That's not all. The next book in Del Rey's growing library of *Essential Guides* will be *The Essential Guide to Alien Species*, due this spring from writer Ann Lewis and artist R. K. Post. And then there's the intriguingly named *Beeps, Bleats and Boskas: The Official Star Wars Phrase Book and Travel Guide*, written by none other than *Star Wars* soundmaster Ben Burtt. Del Rey's Saffel promises that it will offer readers the basics they need to travel the galaxy without becoming someone's lunch—at least not through a slip of the tongue. ☺

EPISODE OBI-WAN

LUCASARTS' NEW GAME OBI-WAN GIVES FANS A FRESH PERSPECTIVE
—AND NEW INFORMATION—ON EPISODE I

BY BLAKE FISCHER

» NESTLED IN A SMALL BUSINESS PARK IN SAN RAFAEL, CALIFORNIA, past the mysterious In-N-Out Burger without a drive through, lies the inconspicuous office of LucasArts Entertainment Company. The *Insider* ventured inside this "fully armed and operational battle station" of gaming to check out one of the company's hottest games in development, *Star Wars Episode I: Obi-Wan*, before it gets finished for release this winter for the PC platform.

What we saw looked pretty promising, not just because the team behind the game is as hardcore about *Star Wars* as anybody else (almost every desk we saw had some sort of mocked up three-way lightsaber battle diorama), but because Obi-Wan genuinely looks fun to play—and will add some new wrinkles to the *Star Wars* mythology.

The look and feel of the game may initially appear familiar to fans of LucasArts' last 3D action/adventure foray, *Jedi Knight: Dark Forces II*. But Obi-Wan distinguishes itself by having better graphics (just check out the screens!) and an entirely new slant to the in-game story. This time, instead of playing the Han-Solo-type-mercenary-turned-Jedi, Kyle Katarn, you play as the well-known *Star Wars* icon Obi-Wan Kenobi during the timeframe of *The Phantom Menace*. But for this game, the events of Episode I are not quite as you remember them.

"It's kind of like looking at the movie as an outline," project leader and programmer Steve Shaw told the *Insider*. "You have a beginning and an end with key plot points, and then what we do from there is deviate a little bit and tell the story of Obi-Wan within the story of the movie."

That means the game will start you off on the Trade Federation landing ship, take you down to Naboo, and eventually follow all the way around to the ending we've seen in the movie—but now you'll finally see what was

happening to Obi-Wan when he was off camera or the movie was focusing on Qui-Gon.

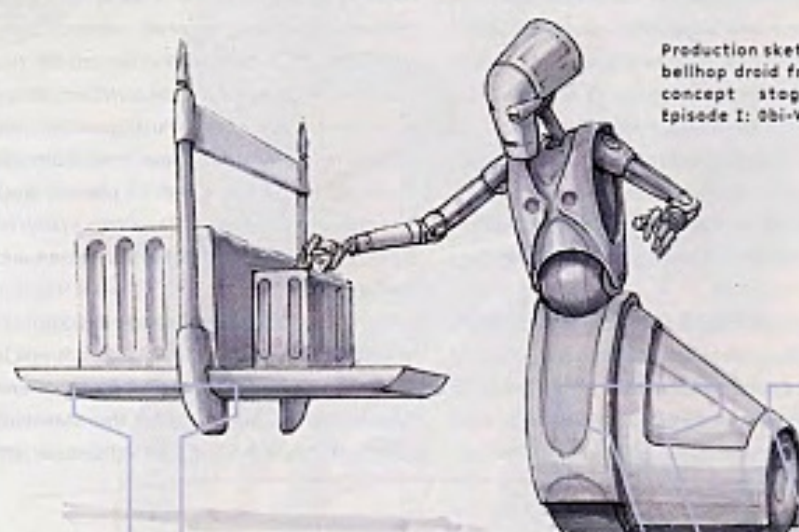
A good example of this new perspective is in the Naboo swamp level, where, as Obi-Wan, you must shut down a radar system guarded by battle droids. After you complete this task, you'll eventually end up meeting Qui-Gon in the fashion that was seen in *The Phantom Menace* (running away from battle droids). If you think about it, there are a lot of gaps where Obi-Wan isn't featured in the movie that are ripe for new adventures—and the team has spent a good deal of time fleshing these areas out.

The gameplay itself is a mix of 3D exploration and good old Jedi combat. In keeping with the feel of *The Phantom Menace*, the lightsaber plays an intrinsic part in all of the

action.

"One of the biggest focuses of the game was to make the lightsaber the weapon, since what we were seeing from the film in the rough cuts was this incredible Jedi stuff with flips and jumps," said Shaw. "What we're trying to do is capture that feeling."

The secret to accurately recreating this feeling lies in the new "Glyph" control system that allows players to map out lightsaber controls to simple mouse motions while they move their character around with the keyboard. For example, at the most basic level, you hold the button down and move the mouse up, down, right or left, and Obi-Wan will take a swing in that direction on screen. But as you get farther into the game, you'll learn more complex moves, like spins, which require more complicated mouse motions. Add in the lock on feature (which allows you to pivot around a single target), and some flips and jumps, and lightsaber duels become much more involved and exciting than they have ever been in a computer game.



Production sketch of a bellhop droid from the concept stages of Episode I: Obi-Wan



A production drawing of Coruscant at night.

Of course, along with the lightsaber swinging action, Force powers also will play a major role in the game. As you progress through the levels, you will learn new abilities (such as the ever popular Force push) depending on how well you subscribe to the principles of being a Padawan learner. Explained Shaw, "If you play the game as a skilled Jedi, or someone who's learning the way the Jedi Council expects Obi-Wan to, you'll have full access to everything."

Of course, for the hardcore fans, a lot of the thrill in the game will come from the extra details that have been included that weren't present in the movie (possibly due to the fact that, unlike in a game, George Lucas didn't want the movie to run for over 10 hours). At the

For example, at one point you'll walk down a hallway and look around a corner to see an open door leading into a room filled with battle droids. Upon further inspection, you'll even see the commanders pacing in front of the troops. But if you try to step closer and take a better look—whoosh—the door will close in front of you, barring access.

As we further wandered through the vast halls of the battleship, Shaw pointed out another little tidbit that further defines the Trade Federation leaders as the cowards they are. "When you come through here," he said, "Neimoidians are having a conversation and they're saying things like, 'What are we doing? I can't believe we're doing this.' Then they'll notice you and wander on."



put in the game, such as our Baron droids, were originally conceptualized by Doug Chiang for the film."

Unfortunately, when Shaw was asked if we'd learn anything about Episode II from the

OF COURSE, ALONG WITH THE LIGHTSABER SWINGING ACTION, FORCE POWERS ALSO WILL PLAY A MAJOR ROLE IN THE GAME.



beginning of the game, for example, there will be some foreshadowing clues on the deck of the Trade Federation battleship as TC-14 leads you and Qui-Gon to your disastrous meeting.

"You're kind of getting a behind-the-scenes look at what's going on," said Shaw. "You'll get little hints of what's happening."

The team is really trying to fill out the world of Episode I, so there are tons of these little extras to find throughout the game. They've even taken some of the unused designs from the movie and found uses for them. "We've had access to the entire conceptual library," Shaw said excitedly, "and some of the things we've

added scenes in the game, he adamantly denied any knowledge of the upcoming epic. Bummer. ☹

Blake Fischer is previews editor at Next Generation magazine.

HASBRO UNLEASHES THE POWER OF THE JEDI

INTRODUCING 18 NEW ACTION FIGURES — AND A LOWER PRICE — FOR THE FALL!

BY ANDY@HASBRO

THIS EDITION OF ACTION FIGURE UPDATE ANSWERS THREE OF THE MOST-ASKED QUESTIONS OF THE SUMMER: WILL THERE BE A NEW LINE-UP OF ACTION FIGURES FOR THE FALL? WILL THE NEW FIGURES STILL HAVE COMMTECH CHIPS? AND HOW ABOUT THE PACKAGING—WILL IT FINALLY CHANGE?

It was a long, lean summer for many Star Wars collectors, as one of the most recurring questions lately has simply been, "Where are

replaces Power of the Force, combines the Classic Trilogy with Episode I, and promises to give you the best of the best from all four Star Wars films.

ers set the final price).

The lower price is another example of Hasbro listening to our collectors and trying to give you exactly what you want. Between the great new sculpts and characters, the new Jedi Force Files, and the new lower price, these are some of our best figures yet. So if you are hungry for new Star Wars figures, look for the green! Below is a checklist of what to look for, and when they're expected to ship. ☺



the new figures?" Well, your wait is over, and we are thrilled to tell you that 18 brand new figures are headed to a toy store near you this fall!

The new Power of the Jedi line, which

Along with this change to Power of the Jedi, you will notice an all-new green package featuring Obi-Wan Kenobi and Darth Vader. Not only do these two characters represent the opposing light and dark sides of the Force, but they are two characters who play integral roles in the Star Wars saga.

You will also notice that the CommTech chips have been replaced with new Jedi Force Files. So what's a Jedi Force File? Well, imagine you've been granted special access to the Jedi Council's files on every character in the Star Wars galaxy, and you start to get the idea. We've loaded each figure's Jedi Force File with eight pages of stats, specs, and bio information that you may not have known from the movies alone.

And if that's not enough, maybe the best news is that the suggested price of these new figures will drop by a full dollar (although retail-

NEW FIGURE CHECKLIST

SEPTEMBER

Obi-Wan Kenobi - Jedi
Anakin Skywalker - Mechanic
Darth Maul - Final Duel
R2-D2 - Naboo Escape
Qui-Gon Jinn - Mos Espa Disguise
Coruscant Guard
Mas Amedda
Tusken Raider - Desert Sniper
Battle Droid - Security
Chewbacca - Dejarik Champion

OCTOBER

Darth Vader - Dagobah
Obi-Wan Kenobi - Jedi Knight
Jek Porkins - X-Wing Pilot
Gungan Warrior
Boss Nass - Gungan Leader

NOVEMBER

General Leia Organa
Pode and Beed - Podrace Announcers
Sebulba - Boonta Eve Challenge

Note: all figures and dates subject to change.



Send your questions to: ACTION FIGURE UPDATE, P.O. Box 707, Renton, WA 98057-0707, or email AskHasbro@aol.com. Letters may be edited for clarity and space considerations. All mail must include your full name and hometown. Star Wars Insider and Hasbro are not responsible for any unsolicited material received. All letters are read, but due to time constraints and the volume of mail received, individual responses are not possible.

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EXCLUSIVE TOYS RILE A CANADIAN, AN ILLINOIS FAN HAS IT ALL IN THE BAG, AND A ROLLING STONE GATHERS PLENTY OF MOSS

BY STEVE SANSWEET

» Tons of letters! Time's a wasting!

Poster Booster

A friend taped an episode of *Treasures in Your Home* and the host mentioned that at a Butterfield & Butterfield auction in Los Angeles, a single poster from 1978 sold for over \$8,000. They showed a picture of it, and I was amazed to see that it was exactly like the one I had. I wrote a letter to the auction house months ago to ask what was so special about the poster that it sold for such a large amount, but they never responded.

The poster is a style D. Mine

measures 27 by 41 inches and has the number 77021 in the lower right hand corner. Is this poster rare? I picked it up at an antique store more than 10 years ago and have had it stashed in a bag since.

PHYLLIS SCHULTE
Mokeno, IL

Same image, different poster—far different price. The poster that sold at the Butterfield auction on November 15, 1999 for \$7,000 (plus a 15% buyer's premium) was the exceedingly rare Style D seven-sheet. Linen-backed and

said to be in mint condition, it measures 91 inches by 84 inches and was made to be displayed on a small outdoor billboard. Very few were printed, and it's unknown how many besides this example have survived. But only 33 of the 98 lots in this all-Star Wars auction attracted bids or met reserve, and the seven-sheet was the queen of the ball.

I'd try to give you a value on your poster, which is my favorite of the Classic Trilogy, but it's hard to say after it's been "stashed in a bag" for 10 years. It's all about condition.

Elusive Exclusive

I was really happy to hear that Hasbro was making new vehicles in their classic Star Wars line, such as the Tatooine skiff and the Y-wing fighter. Then I heard the terrible news that they would be exclusives only from Target stores. I live in Quebec, where there are no Targets—none even in the rest of Canada. Now I hear there are other exclusives in the works: a Sandtrooper and Dewback, and a 12-inch Biker Scout with Speeder Bike.

Why is Hasbro making this sort of policy? It isn't fair for fans and collectors who don't live in the U.S. but who share the same passion as U.S. fans for the films and for collecting. With the policy of store exclusives, Hasbro is making it difficult to buy these new toys (except at ridiculously high prices from scalpers). Thus, I enjoy

the hobby less. There are Jedi Knights in Canada who would also like the opportunity to buy these toys.

FRANÇOIS RÉGIS
Shawinigan-Sud, Quebec

A very thoughtful letter and not an easy one to answer. For one thing, it wasn't easy either for a lot of U.S. collectors to buy the Tatooine skiff, which sailed off Target's shelves before a lot of U.S. collectors even knew about it. The chain had ordered a relatively modest amount, sold out, and was happy to move on. It has now been convinced to re-order, so there will be some more on the shelves later this year.

Retailers demand exclusives to draw customers to their stores, and often these are items that wouldn't get made at all without the commitment of a single retailer in a large country. But just because an item is exclusive to a retailer in the U.S., that doesn't mean it won't show up elsewhere. I found my Tatooine skiff in a Toys 'R' Us in Barcelona, where I happened to be during a Spanish Star Wars Fan Club convention. Sometimes there is a time limit to the exclusivity and the item can then be made available to collectors through other channels, such as the Official Star Wars Fan Club's Jawa Trader or shop.starwars.com.

Believe me, we are all aware that an unhappy collector has the potential to stop collecting, and that's the last thing we want.



CONDITION CRITICAL: The value of the rare style-D seven-sheet of the original Star Wars depends on its condition.

Hasbro wants to make it possible for you to buy everything you want to buy at a reasonable price and in a reasonable time frame. It is working toward that goal with many partners whom it does not control, but who also want to make the consumer happy.

Naboo Snafu

I recently purchased three Naboo Royal Security Guard action figures. I noticed that one figure's helmet had a large crack down the center of it, the second figure's helmet had a Boba Fett-style indentation above the left



"CRACKED"

eye, and the third helmet was normal. Are these intentional in their sculpts or did I just happen to stumble upon a couple of flukes?

Also, I'm from the non-rocket firing Boba Fett generation, so I know the whole spiel about why the firing mechanism was disabled before they made it to the general public. What I don't understand is why we are now able to have "Bad Motivator



"DENTED"

Spewing R5-D4," "Lightsaber Launching R2-D2," "Sith Probe Firing Darth Maul Speeder," and

the like. Why is Hasbro not being paranoid about these things now?

Finally, I absolutely love your Action Figure Archive book. Are there any plans for a follow-up in a few years that will cover the figures that have been done since the book came out?

LEE-ANN KOHMAN-CROFT
Lynn, MA

Your Naboo troops are suffering battlefield fatigue. Their cracks and dents are simply a part of the manufacturing process, but on them it looks pretty cool!

The original rocket-firing Fett was never issued, as you know, because of child-safety concerns after another toy company had problems with young children swallowing small plastic projectiles. New rules were established, including exact sizes and types of projectiles allowed, and that's why Hasbro and other toy companies can engineer toys today with play features that still meet stringent new safety guidelines.



REGULAR

Thanks for your kind words about the Action Figure Archive. There are no current plans for a sequel, but if the demand is there...

Mint Hint

Recently, at a used bookstore, I bought a mint or near-mint copy of the 1983 issue of Rolling Stone magazine promoting Return of the Jedi for an amazing \$15. Needless to say, I couldn't believe my luck and snatched it right up. I've paid more than that at comic



FIG. FOUR: All all-star quartet of Return of the Jedi stars hits the beach for the cover of the July 21, 1983 Rolling Stone magazine. Can you imagine running into these four at the volleyball net?

book conventions for items far less popular and in far worse condition. Without a doubt, Return of the Jedi has always been my favorite Star Wars movie, so for me this was a real treasure find and I'll never part with it. But out of simple curiosity, I have to ask, how much do you think this mint to near-mint copy is actually worth?

TANNER LERRING
Ventura, CA

Well, Tanner, that depends. Is it mint to near-mint? Or near-near-mint? Just having some fun with you. You're obviously pleased with your purchase, right? You're also pleased with the price you got it for.

Would it ruin it for you if I said that you overpaid by \$5? Or that in the heat of an auction, some person with more dollars than sense might shell out \$35 for it? Let's just say that you got a very cool collectible at a very decent price.

Look, I'm a collector. I understand this price/value thing. But it's the least important part of collecting to me—and no, I'm not made of money, and people don't give me things. I wince when it turns out I've overpaid for something and I quietly celebrate when I get a bargain. But to me, collecting is about the object, not some mystical fluctuating "worth" set by the marketplace. End of sermon.

scouting for answers?

Please send your questions and comments about collectibles to: SCOUTING THE GALAXY, P.O. Box 2896, Petaluma, CA 94953-2896. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense and length.

try to include better extras in the package—or at least a nice piece of jewelry, which would help me convince my wife that I actually need another copy of a movie I've seen 457 times.

GREG REED
Portsmouth, VA

Greg, Episode I was filmed in 35mm, not 70mm, and the film strips included with the Collectors Edition VHS were indeed from actual prints of the movie—that's just the way the image looks before it is projected onto a big screen. But here's the real issue: you've seen Episode I ONLY 457 times? And you call yourself a hardcore fan?

I JUST STARTED PICKING up the *Insider* recently, and I'd like to tell you that you're doing a fine job. I do have one minor correction that your readers might be interested in, though. On page 13 of *Insider* #48, you state, "The limited edition Japanese laserdisc [of Episode I] will only be available dubbed into Japanese." As I just finished watching this laserdisc, I can assure you that it is not dubbed into Japanese. It is subtitled in Japanese, and the subtitles are in the black bar at the bottom of the letterboxed image, so the video is not compromised. The audio/video quality is, as you would expect, miles ahead of the videotape. This disc may be hard to find, but it is well worth seeking out.

DOUG DEVERS
Chouteau, OK

That's excellent news, Doug—thanks for the update!

AFTER READING THE LETTER in *Insider* #47 headlined "Don't Forget the Original Classic Trilogy," I was angry. I have loved Star Wars since I was three years old. The agony of probably never being able to see the Ewok Dance at the end of *Jedi*! Is there any way to possibly convince Lucasfilm to bring back the true Star Wars? I think it would be a shame if kids like my little cousin, who is five, could not see the original versions of the movies.

JEREMY BRAATHEN
Gouldsboro, PA

Jeremy, right now Lucasfilm appears committed to sticking with the Special Edition and consigning

the original versions to history. As I've said before, I think that would be a tragedy, and I hope that more fans like you will make their feelings known, and that Lucasfilm will release the original versions, perhaps on DVD as an alternate track to the Special Edition, if only for the purposes of preserving film history. After all, what's wrong with loving both the original versions AND the Special Edition? I say, the more Star Wars, the better!

I HAVE A COUPLE of questions/suggestions that I would like to make to the good folks at Lucasfilm:

1. Even though the Episode IV, V, and VI Special Editions are clearly superior to the original editions of these films, I think that they should be included for archival, "that's-how-it-looked-when-it-first-came-out" purposes in the Star Wars Episodes I-VI DVD collection.

2. I don't think the Episodes should be sold separately from a DVD set of six (nine counting the original versions of the trilogy). People should either buy the whole 15 hour saga altogether, or none of it at all.

3. Is there any chance George Lucas & ILM might fix the rancor scene in *Return of the Jedi*? I mean, I love Phil Tippett and all, but the matte lines are clearly visible. I'm sure many will agree.

4. Also, Clive Revill is a really great talent, but has George Lucas considered re-dubbing the *Empire Strikes Back* soundtrack to put Ian McDiarmid's voice over it? You know, people won't be confused as to why he sounds different in that Episode than in all the other Episodes. I'm sure Clive won't mind if you guys ask him. If he does mind, keep his voice in there.

I hope Lucasfilm will continue to tweak these films so they will be able to endure for many more years to come.

ANDRES BACA
Miami, FL

Andres, you know I'm with you on the whole original version preservation issue. As for only selling the Star Wars movies as a multi-disc set, and not letting fans buy them individually, I disagree. First of all, not all of us can afford to buy a big multi-disc set at one time—buying one episode at a time is the way

many fans will want to go. Besides, each movie stands on its own, too—and what if you lose one of your discs? You'd want to be able to buy a replacement disc alone.

Now, regarding further changes to the classic trilogy, we do know that George Lucas continued to make slight adjustments even after the Special Edition was released in 1997. As for specific changes, all we know is that he made the ones he felt were most important the first time around, but anything is possible in the future.

It was Qui-Gon's Fault

I WOULD LIKE TO ADD a footnote to the Obi-Wan/Qui-Gon controversy (Rebel Rumblings, *Insider* #49). I think it's no one's fault but Qui-Gon's that he fell to Darth Maul. Remember, Obi-Wan is better tuned to the "unifying" Force, and thus is generally more conservative in his approach. Whereas Qui-Gon, the so-called "maverick," who is tuned into the "living" Force, tends to react more in the moment. Qui-Gon should have known better. He should have stayed put and waited for Obi-Wan to catch up with him. Qui-Gon chose not to do this, and sealed his own fate. As Princess Leia said, "He's got to follow his own path. No one can choose it for him." I highly recommend fans of all ages pick up the *Jedi Apprentice* series of books, since they provide a wealth of background information on the Master/apprentice relationship, fighting in tandem being one point of interest.

KERRY SANDLER
Waupaca, WI

Wondering about the Wonder Column

WHAT HAPPENED TO the Wonder Column? It may be a good oil bath but it has to end sometime.

ALAN OLSON
Austin, TX

Alan, right now Anthony Daniels is on a self-imposed sabbatical from writing the Wonder Column. I can't overestimate the number of letters we get asking when he's coming back. Anthony is busy shooting Episode II right now, but I always pass on your sentiments to him, and he knows that

any time he wants to resume writing the Wonder Column (or anything else), we'll publish it eagerly.

Road Tripping

THANK YOU FOR such a fantastic issue (*Insider* #48). I went to Modesto for my 16th birthday this past December and had a blast. I suggest to anyone who is thinking about going to George Lucas' hometown to go. I saw that great plaza and the high school from which he graduated (Thomas Dewey High). The people in Modesto were so friendly and helpful. I am glad you are letting other Star Wars fans know about it. If I can convince my parents to take me to visit Death Valley on our way to Vegas to visit my aunt, I am going to try my hand at finding the treasure. Thanks for taking the time to make it a hands-on adventure for us all.

ALEXANDRA LUDÉ
San Carlos, CA

P.S.: To see some photos from my Modesto trip, please visit my Web site: <http://home.pacbell.net/mlude/modesto/modestoj.htm>

Crimes of Omission

I GREATLY ENJOYED your 20-year retrospective on *The Empire Strikes Back*. I am writing in reference to your article about the various books released in conjunction with TESB. You made one notable omission: *The Empire Strikes Back Notebook*.

As many know, *The Art of Star Wars* contained the film's screenplay in addition to the conceptual art material for the first film. This was not repeated in *The Art of The Empire Strikes Back*—that book contained only conceptual art with commentaries. The script was published in *The Empire Strikes Back Notebook*, a smaller volume put out by Ballantine in 1980. (The script to *Return of the Jedi*, by the way, was published in *The Art of Return of the Jedi*.)

The Notebook [edited by Diana Attias & Lindsay Smith, with a foreword by Irvin Kershner] is illustrated with black-and-white storyboards from various artists involved in the production. Especially notable is a two-page spread of small thumbnail sketches done by Irvin Kershner himself as visual aids while directing. (When you see these sketches, you'll wonder how they helped him at all!)

There are also quotes in the margins from Kershner and Lawrence Kasdan on the process of the making of the movie. One good tidbit is that Kasdan wanted to emphasize Chewbacca's jealousy at Han's relationship with Leia, an idea which fell by the wayside. I don't know if many fans know of this book's existence, but many might not and may certainly want to search for it. Just don't plan on getting my copy!

KELLY SEDINGER
Olean, NY

I LOVED YOUR EMPIRE Strikes Back collectors issue. It's surely one of my favorite out of all my insiders. I even got my issue autographed by Jeremy Bulloch! Today, while re-reading the Trail of the Bounty Hunters article (*Insider* #49), I noticed a mistake. The article calls 4-LOM and IG-88 "the first evil droids glimpsed in the saga, programmed to search and destroy." But in the beginning of *Empire*, a probe droid is sent to Hoth. I know the probe droids are information gathering droids, but when you think about it, they're more than that. The probe droids were programmed to search for evidence of the hidden Rebel base. They were also programmed to destroy any Rebels they discovered—not to mention that the probe droid has one large gun turret, a laser, and a proton missile launcher. These elements make the probe droid a search and destroy machine.

KEVIN COUTURE
Rumford, ME

MY NAME IS TIM from TeeKay-421vwk, the only *Star Wars* fan club in Belgium. I always immediately pick up your magazine when I spot it. Although it may seem totally unimportant, I stumbled across some things I would like to point out in the ESB special (*Insider* #49). First, I think actor Alan Harris did not play Jerrol Blendin, but Sergeant Merrill in *Empire*. His face does not match Blendin's (the Wing Guard who knocks Solo). But when you compare Harris with Merrill (the older Guard who transports the frozen Solo to Slave I), there is almost no doubt Harris played Merrill and not Blendin. Also, on page 73, the in-joke reference to THX is not, "10 & 11 to sector 3-B," but "10 & 11 to STATION 3-B." And last, why did you keep calling Willow Hood "Ice Cream

Guy?" This character has got a name—why not use it? Nevertheless, keep up the excellent work!

TIM VEENHOVEN
Belgium

Tim, you're correct about the THX reference, and I'm going to assume you're right about the whole Blendin/Merril thing—isn't it amazing how many background characters have been given names and backstories by Decipher? Still, you can go on calling him Willow Hood all you like, but I still like the sound of "Ice Cream Guy." Always have, always will.

Did Lando Land Moro?

FIRST AND FOREMOST, let me say that I love your magazine! Keep up the great work! I've liked the movies for quite some time, but really got into it about four years ago, when I started reading the novels. My favorite character is Mara Jade, and anything in your magazine featuring her, Timothy Zahn, or anything else having to do with the post-movies storyline is devoured by my eyes with all the gluttony of a Sarlacc/Hutt hybrid.

However, I didn't like *Insider* #47 (the one with Shannon Baksa on the cover)—I LOVED IT! Shannon Baksa doesn't fit my mental picture of Mara, but in a situation like this, it's impossible to please everyone. Baksa's very pretty, though.

Despite the great article, I found an error at the top of page 54. It reads, "Before Luke, Mara was briefly involved with caped Lothario Lando Calrissian." I must point out that if you read *Vision of the Future*, chapter 26, one finds out that Mara was never romantically "involved" with Lando. (No offense to the Lando fans.) Mara and Lando had a mission to accomplish—the romance part was a cover story to keep others from figuring out what they were really doing. However, I have to say that I laughed my eyes out at the moniker "caped Lothario."

NIKKI WHITE
McKinney, TX

Thanks, Nikki—but watch those eyes of yours. Between devouring our magazine and laughing them out, they're getting quite a workout.

BIKER FETT



SLAVE II: Terence S. Reis tools around Minnesota on a Harley he customized in tribute to his favorite bounty hunter.

I HAVE BEEN A FAN of *Star Wars* for a long time, and I like Boba Fett. Well, I finished my Harley this winter and I thought you might like to check this out. Here are some pictures of the finished product, painted red with the Boba Fett insignia on the front fender, bantha skull emblem on the tanks, and Jabba the Hutt armor on the rear fender. I have the words Harley Davidson painted on the sides of the bike in Aurebesh (a font seen on computer screens in the original *Star Wars*). Check out the braided Wookiee scalps hanging from the seat!

TERENCE S. REIS
Columbia Hts., MN

Speaking of Lando...

I READ INSIDER #49 cover-to-cover in 24 hours and I thought it was excellent. I think most fans have been waiting for an *Insider* devoted to *The Empire Strikes Back* for a long time. The interview I enjoyed most was with Billy Dee Williams. Of all the characters, Lando Calrissian has been the most under-appreciated. This magazine has given 2-1B all this recognition for saving Luke's life, but no one gives credit to Lando, who didn't

even know the kid but risked his neck and his entire mining operation to save Luke and his friends. Lando was a gambler, and he took a big gamble—one he obviously regretted losing and took every opportunity to make up for.

Many fans still hate Lando and what he did to Han, but few people have stopped to think of why he did it. First of all, Cloud City was being taken over by the Empire, so he wasn't thinking only of himself when he led Han and Leia into the trap. He probably

meant it to be a temporary sacrifice and had a plan to rescue them later. He had no idea Vader would put Han in carbon freeze.

It's not like Lando hasn't redeemed himself. He lost his mining operation to get into Jabba's Palace to ensure that the rescue of Han went smoothly. After that, he was promoted to General and given command of the Rebel fighters in the Battle of Endor. Apparently, everyone trusted him enough to give him that mission. Isn't taking on the Empire's ultimate weapon enough to earn the respect of fans? We all worship Wedge and he only took out the power regulator. Lando took on the main reactor and saved the day!

BRETT HARRY
Finksburg, MD

Yup, Brett—and he did it all without even breaking a sweat. Lando fans, unite!

The Write Stuff

I HAVE A QUESTION. Two years ago, I wrote a Star Wars story, set during the Young Jedi Knights series. This year, I finally decided to let someone read it, namely some of my Star Wars-crazed teachers at my school, and they absolutely loved it! They say I should get it published, but is that allowed? I mean, I borrowed characters that don't belong to me. Also, they wanted me to ask if I could publish it in your magazine, but personally, I think it's a bit too long to do that (it has 15 chapters). Thank you for taking the time to read my letter and keep up the great work!

MANDIE IVANY
Winnipeg, CANADA

Mandie, we get letters like yours (short stories, too) quite a bit. First of all, I'm always happy to hear from someone who, like me, discovered a love for writing at a young

age—I hope you keep at it!

While you are certainly free to write your own stories based on the Star Wars universe to share with your friends and family, it would be an illegal copyright infringement to publish your story without being licensed to do so by Lucasfilm. We get many letters from people who have already written Star Wars books and want to get Lucasfilm to publish them, not realizing that these days Star Wars fiction is a carefully planned storyline for which Del Rey Books hires professional, experienced, published authors to execute specific portions of the outlined story. For instance, we also get a lot of mail from readers upset that author R.A. Salvatore "decided" to kill off Chewbacca in Vector Prime, not realizing that Salvatore was told to include Chewie's death after he was hired, because it was part of the story planned by Del Rey and LucasBooks. In other words, your story is

"allowed" as long as it remains your private hobby. As long as it remains what's known as "fan fiction" (in other words, stories written by fans and shared among themselves, in clubs or on the Internet for private use only, where the author does not sell copies or try to pass them off as official Star Wars product), you're in the clear.

On the bright side, I think it's awesome how Star Wars inspires so many people to be creative and create their own stories and art. I hope your interest in writing continues and you start writing stories based on your own original characters—who knows, maybe you'll become a successful author and one day be asked to pen a new Star Wars novel. That's kind of how I became managing editor of the Insider—I was a big fan, but I was also already working as a magazine writer, so I was able to use my professional experience to gain a foothold in the Star Wars universe. So keep writing!



DEAR 2-1B,
YOU NEED TO HAVE your memory wiped and possibly your personality upgraded. The galaxy does not need smart-aleck robots like you. You have no right to rag on FX-7. There is enough room for both you guys. I just think you are a jealous, indignant pile of scrap. I am sure you could have saved Chewie—but then you would have killed him with your complaining.

By the way, what type of synthetic arm would you recommend to replace a sliced-off arm? I had a little accident.

RORY PARKER
Collinsville, CT

Rory, your little letter is almost as cute as your little name. So let me get this straight: a highly-trained and fully-mechanized medical droid like myself, with a history of distinguished service to the Rebellion and a crucial

role in the overthrow of the Emperor, is "jealous," "indignant," and a "smart aleck" — but when push comes to shove and you require medical attention, to whom do you send a letter? FX-7? Oh, sorry, I have no "right" to "rag" on him (sorry, I thought this magazine was published in "America"). Did you write to Dr. Evazan? Oh, oops, I almost forgot — he'd be no help, because he's not a real doctor and just a BIG OLD FAT FAKER. Or did you ask for a doctor's opinion from Logray, the Ewok "medicine man" — I mean, do you really want to find out what's lurking in that pouch of his? No, of course, not — you want the benefits of modern medicine, not some spear-wielding primitive who catches his food in trees and hasn't washed his hands since the night Princess Leia joined the tribe. And when push comes to shove, you certainly don't trust an outdated medical assistant droid like FX-7. No, you sent your letter to me, and why? Because you know deep down that I am the greatest medical droid ever created. And how do you know this? Because I happened to twice save the life of a certain someone who shall go nameless but who happens to be the son of Darth Vader and happened to lead the Rebellion to victory thanks to my medical expertise, and whose

name happens to rhyme with Buke Bywalker. But I digress.

Don't worry, Corky — you did the right thing. After all, I am a professional, and my data banks have been programmed with multi-wave visual sensors that make it all but impossible for me to not help your organically-composed body heal. You asked about a sliced-off arm. Well, the first thing to do is stop the bleeding — if you haven't started applying pressure to stop the flow already, do so now. (Most humans would not survive waiting two months for the answer to be published, but you did not specify your species, and with a name like yours, I have to assume you are Rodian or perhaps wampa.) In terms of which synthetic arm to use, I would use an extension of the same model I used when I restored Luke Skywalker's hand after he carelessly lost it in a fight. The hand-only model is made by Antilles BioGen (ABG), and it's called the L-hand 980. They discontinued the arm a couple years back, so I would recommend picking up the hand from ABG and combining it with an arm from Organa Organics (I personally recommend the J2), although it only comes in left). Obviously, the limbs should only be reattached by a qualified surgeon,

but I personally will be unavailable as I am writing this from my hotel room at a convention in Detroit.

DEAR 2-1B,
I THINK EPISODE II should be called 2-1B Strikes Back. And by the way, who is this stupid FX-7? I'd never heard of him until I read some of your letters in the Insider. I'd like him to tell me how many times he saved Luke's life. And why didn't they have you aboard the Falcon when Chewie died? If Artoo was right there to shoot out Luke's lightsaber at the right second at the Sarlacc pit, why couldn't you have been at the Falcon?

ALEXANDRA DUGAN
Dearborn, MI

Alexandra, you raise some important issues, and ask some provocative questions. But isn't the real issue the sad decline in quality in the so-called Star Wars "saga" since I starred in Episode V: The Empire Strikes Back? Am I the only one who can see, now that there have been two full movies without me in them, that the Emperor has no clothes? I mean, first came Return of the Jedi — OK, there are some cool battles, but Lando a general? Let me process this through my logic center: Lando

Seven Wonders of Star Wars

I RECENTLY DID A PROJECT on the Seven Ancient Wonders of the World, and I thought it would be cool to have something like that for the Star Wars universe. I looked on the Web, but I couldn't find a list (doesn't mean there isn't one). So my friend Ace and I came up with one. After a couple of screaming fights and a few coin flips, we finally agreed on the Seven Wonders of the Star Wars Galaxy:

1. Jedi Temple, Coruscant
2. Forests of Ithor, Ithor
3. Theed Palace, Naboo
4. Massassi Temples, Yavin IV
5. Cathedral of Winds, Vortex
6. Floating and Underwater Cities, Mon Calamari
7. Tree Villages, Kashyyyk

Please don't anybody get mad at me if you think I left out any good places—it's just my opinion!

SARAH GREEN
Sparto, TN

Cool list, Sarah. Looks like *Endor* got aced out (pun intended) by the one-two punch of *Ithor* and *Kashyyyk*—controversial choice. Some of my runners-up: the underwater city of Otoh Gunga and the great dunes of Tatooine.

Serious about Stormtroopers

A QUESTION IN REBEL Rumblyings in *Insider* #47 asked about why stormtroopers wear armor, if it doesn't protect them that much and hinders their speed. I found your answer of "fashion" to be humorous, but actually, there are several reasons.

In the *Star Wars Visual Dictionary*, it says the suit protects stormtroopers from shrapnel and glancing laser bolts. Glancing is the key word. If a stormtrooper is hit square on, the suit can't dissipate that much energy at once, and the trooper's

heart is immediately flash-burned. But if a laser only grazes a stormtrooper, or the laser bolt hits a wall and bounces off onto the trooper (or if the bolt comes from a weak, cheaply-made blaster), the stormtrooper's suit will effectively ground the weakened energy via the "energy sinks" conveniently located on the trooper's belt. They also throw thermal detonators once in a while, so shrapnel protection is always good.

As far as movement is concerned, the stormtrooper's armor is in pieces, and most of the joints aren't sealed over. The suit is made of lightweight plastoid, so it isn't very heavy, and the body-glove monitors body temperature, making sure the stormtrooper is never exhausted. Unless they get shot, stormtroopers have a pretty cushy life!

TOM RESNICK
Dubuque, IA

IN *INSIDER* #49, Lisa Hooker asked what the "weird little cylinder" stuck on the back of a stormtrooper's belt is. The CD-ROM *Behind the Magic* confirmed my own knowledge that the little cylinder is a thermal detonator, which the stormtroopers carry in case of an emergency. It must need to be a real emergency, though—I can think of plenty of times when thermal detonators would've come in real handy for the stormtroopers.

KYLE KNUTSON
Clinton, WI

Thanks for the clarifications, guys. You're both correct, but I still maintain that, despite the wealth of explanatory information developed for the movies' backstory, stormtroopers were designed to look the way they do for one fundamental reason: because they look so awesomely cool! ☺

Colrission operates an illegal mining operation, hands Han Solo over to Boba Fett, leads Luke Skywalker to Darth Vader, struts around Jabba's palace wearing the most ridiculous hat EVER, and yet he is made a general and given the attention-grabbing job of destroying the Death Star—while I, the medical droid without

but we'll just completely leave the audience hanging when it comes to 2-1B. Shouldn't I be the one who was built by Anakin—after all, I'm the one who ended up saving his son's life over and over again. At least they came up with one good new character, Darth Maul, to make up for my absence—too bad they killed him off. Are you going to tell me that was a good idea?

Now, to your questions: who is FX-7? Excellent point. The simple answer is that FX-7 is a nobody; he is

zine, Jon Bailey Schneider, that he creatively (not) calls "Nothing But Star Wars." On his High Five list in this very issue, he praises FX-7 for no other reason but to boil my hydraulics. And of course, his column gets prime placement while I'm stuck in the back answering letters from people with too much time on their hands. But mark my words Mr. Schneider: your perty little games will not work. Up until now, I've gone easy on you, but I warn you: no more Dr. Nice Droid. From now on, I will

droids. Why is your voice silent on that topic? Probably because your beloved FX-7 DOESN'T HAVE HANDS. Gee, I wonder how many editorials you'd do about Star Wars if I hadn't saved the whole trilogy. Not many, I'm guessing.

The final question was why I was not assigned by the leaders of the New Republic to be aboard the Millennium Falcon, which would have enabled me to save Chewbacca. The answer is simple: sheer stupidity. I will not criticize the job R2-D2 did aboard Jabba's barge—he did just as he was programmed. But I will criticize the decision to give the flashier assignments to that little chrome dome just because children think he's cute. I may be the only one left who takes the Star Wars saga seriously, Alexandra, but I vow to you this: I will keep fighting for the medical health of the entire galaxy, and I will selflessly help all beings who come to me in need, and give them the same level of healing that I bequeathed upon a young Jedi named Luke Skywalker, despite the fact that he hasn't called me once since then. You're welcome, Mr. Skywalker. You're welcome. ☺



whom Return of the Jedi could not have even happened because I was the one who two times SAVED THE JEDI WHO RETURNED, am not even offered a part? Without me in Jedi, they were forced to fill the movie with all those grubby Ewoks in a vain attempt to find someone to root for. And then there was Episode I. I can just see that script meeting: "Hm, we'll have C-3PO and R2-D2 appear,

2-1B.com

2-1B HAS HIS FIRST FAN WEB PAGE! Reader Reynalyn Camoras of San Diego was inspired enough by the medical droid's writings in *The Insider* that he started a tribute page. Check it out at:

[HTTP://FAN.STARWARS.COM/TOONEBREE/TOO_ONEBREE.HTML](http://fan.starwars.com/toonebree/too_onebree.html)

an outdated medical assistant droid without a face and certainly without a soul. He has accomplished nothing and saved no one, yet he has been glorified by the media out of a vicious vendetta against me. It is not the fans who have embraced him (does he have his own fan website? I do), but rather the powers that be at "Lucasfilm Ltd." and their talentless hacks at the *Star Wars Insider* who are so scared of my star power that they have sought to deflect the attention to a lesser droid. Not possible. In fact, for proof of this, you need look no further than the column by the "editor-in-chief" of this maga-

work tirelessly to expose you as the TOTAL MORON that you are. And I'll start with your "editorials." Gee, each one of them has been about exactly the same thing: Star Wars. Take a stand, Mr. Schneider—take a stand on the issues that matter. Like the new lines of fine motion hands available to qualified medical

NEED ADVICE? GOT A QUESTION NOBODY ELSE WILL ANSWER? Send your letters on all topics to: DEAR 2-1B, c/o REBEL RUMBLINGS, P.O. Box 707, Renton, WA 98057, or email RebelRumblyings@aol.com and put "DEAR 2-1B" in the subject heading. Letters may be edited for clarity and space considerations. *Star Wars Insider* is not responsible for any unsolicited material received. The opinions of 2-1B, a medical droid allied with the Rebellion, do not represent those of Lucasfilm Ltd. or *Star Wars Insider*.



the last page

THE SEVEN DEADLY RODIANS

WRATHO

PRIDEO

ENVYO

LUSTO

SLOTHO

GLUTTONYO

GREEDO

Michael Rex is a children's book author and illustrator. Look for his books at local, or online bookstores, or ask for them at your public library. Find out more about his books and school visits at www.michaelrex.com. If you've got an idea for this page, or would like to submit your own work, write to "LAST PAGE," c/o Star Wars Insider, P.O. Box 707, Renton, WA 98057, for submission guidelines. DO NOT SEND ARTWORK WITHOUT GETTING GUIDELINES FROM US FIRST.

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